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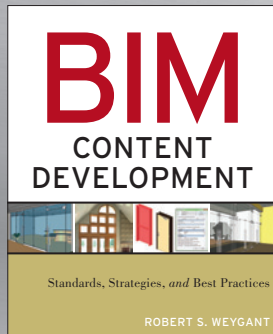
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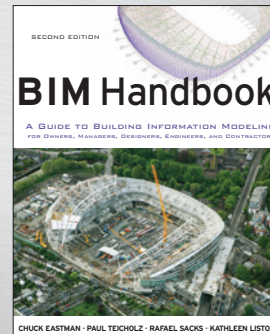
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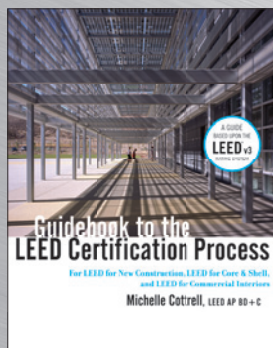
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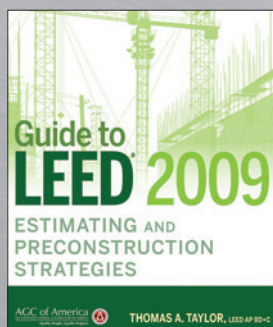
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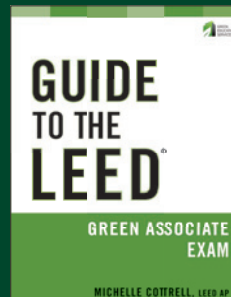
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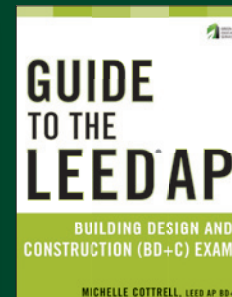
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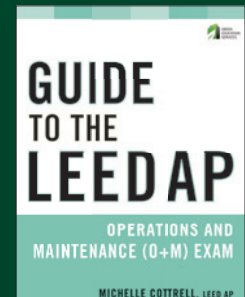
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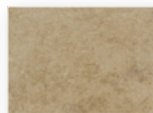
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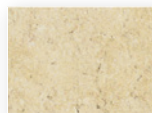
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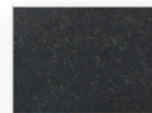
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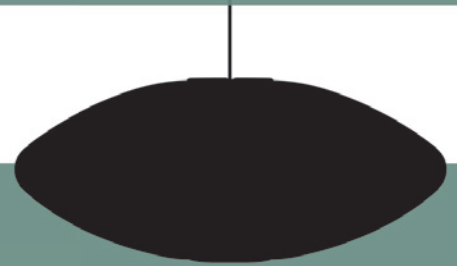
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Modernist design from the Mad Men era



George

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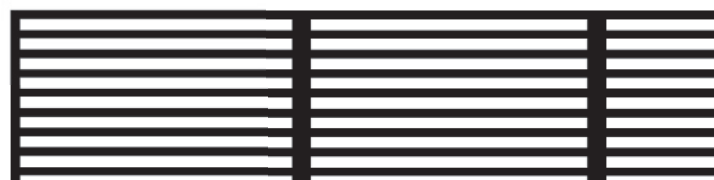
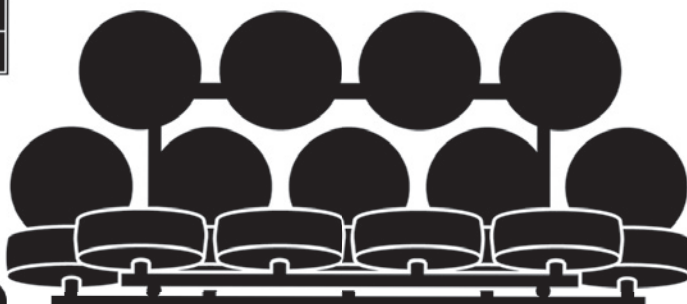
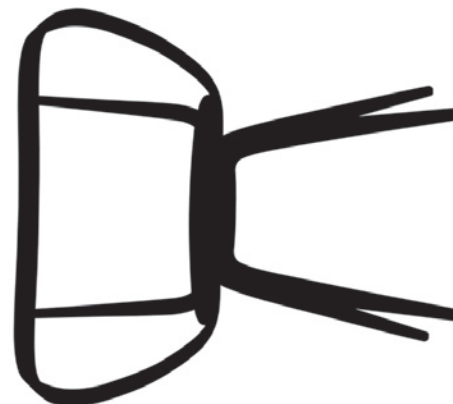
Architect | Writer | Designer | Teacher
June 8 | September 11, 2011



An exhibition of the Vitra Design Museum, Weil am Rhein, Germany.
This exhibition has been generously sponsored by Herman Miller.

Lead funding at the McNay is most generously given by Jane and Bill Lacy.

Additional funding is provided by Ford Powell & Carson Architects and Planners, the Paratus Group, The Whiting-Turner Contracting Company, the Director's Circle, and the Host Committee. Additional support is provided by Jean-Paul Viguier & Associates architects Paris. Media sponsorship is provided by the *San Antonio Express-News*.





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Out of Context

Fleeing 2005 hurricane, New Orleans architect and his family found open arms in Austin

WITH HURRICANE KATRINA BEARING DOWN on the Louisiana shoreline six years ago, New Orleans native Daniel Samuels, AIA, and his extended family hurriedly joined the late-evening exodus slowly snaking westward along Interstate 10. Samuels, an architect then 46 years old with a wife and two small daughters, had no clear plan for the immediate future other than to evade next morning's monstrous landfall.

Aiming to reach safe haven in Houston, the three-vehicle Samuels caravan spent most of the night and following day stuck in traffic. They eventually detoured to Dallas before ultimately setting their sights on Austin where a friend recommended an elementary school for the girls. No sooner had they walked through the school's front door did a social worker greet them with news that a nearby resident had a garage apartment available for a "Katrina family." That was Susan Toomey Frost of the Travis Heights neighborhood, the first of several "incredible generous people" whom Samuels credits for helping his family through their trying four-month-long displacement.

The next task was securing positive cash flow. Samuels contacted Sally Fly, Hon. AIA, at AIA Austin, who offered space in the chapter's offices for him to put together a portfolio of work. "I also received a warm Texas welcome from John Nyfeler (FAIA)," Samuels recalled recently in a telephone interview, "who invited me to several AIA functions and introduced me to many of the local practitioners." Meanwhile, Samuels' physician wife, Nona Epstein, found work at the UT health clinic.

Samuels quickly landed an interview with John Volz, AIA, through Susan Frost, who had worked with the Austin architect on local preservation efforts. "My background in restoration and adaptive re-use projects in New Orleans dovetailed well with Volz's focus on historic architecture," Samuels says, "and John and his partner Tere O'Connell instantly made me feel at home in their office. I have always loved the challenge of restoring historic buildings to new life, so the opportunity to work at Volz & Associates felt like a godsend."

Soon he was back in his element, working on an expansive project involving additions to and restoration of an 1857 house near Bastrop. (See "Homestead Reclaimed" on p. 40.) "Being able to crawl around in the attic

and measure architectural details and touch the fabric of a place like that was like a walk in the woods in a time of stress," Samuels says. "I've always been attuned to and found a great deal of fulfillment in working with historic fabric. And finding that work in Austin gave me a feeling of continuity."

Learning firsthand about antebellum construction in Central Texas, Samuels was intrigued with how the materials at hand—limestone and timber—and the response to local climate yielded building forms and proportions very different from those in Louisiana from the same era, but with an overlay of period architectural detail that felt familiar.

One month after Katrina, Samuels returned to New Orleans and was shocked to see it essentially in ruins. On a second trip the following month, he says, "the city still looked pretty grim."

Today, with his hometown in better shape but still recovering, Samuels and family are back in their 1912 raised side-hall shotgun cottage in the Bayou St. John neighborhood. The house, located on the high ground of Esplanade Ridge, sustained some wind damage, but, he says, "We were incredibly fortunate." He's picked up his practice where he had left it on August 27, 2005, the day before Katrina hit with Category 5 intensity. As before, Samuels primarily concentrates on a mix of custom residential and adaptive re-use, but now he's also deeply involved in community-based planning efforts. That volunteer work, he says, offers a "resolution about the entire Katrina experience, a sense of fulfillment in working with my fellow New Orleanians to find ways to rebuild a stronger, healthier city."

Safely distanced from the fear and anxiety brought by the hurricane and his family's abrupt evacuation, Samuels looks back on their time in Austin with fond memories of its unique character and its dedicated professional community. He says, "The folks we met and who helped us in so many ways made the difference for us between what could have been an utterly devastating experience but was instead a bridge to recovery."

STEPHEN SHARPE, HON. T.S.A.

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CORRECTIONS

The photography credit for the Jan/Feb edition's article "Honored Heritage" (p. 56) was incorrect. The photographer was Gary Zvonkovic.

Due to an editing error in the May/June edition's news story on p. 10 about new AIA Fellows, the nickname of Elizabeth del Monte, FAIA, was misspelled. She is known as "Betsy" and not "Betsy."

In the news story on p. 19, a member of the restoration team for the Byrne-Reed House was misidentified. His name is Ken Johnson, Assoc. AIA, a designer with Clayton & Little Architects.

Corrections/Letters to the Editor

Stephen Sharpe, Editor
ssharp@texasarchitect.org

PHOTO BY GERRY SHAFFER

More Recollections of FLW at OU

It was interesting to read Reagan George's encounter with Frank Lloyd Wright in Norman. (See "A Life-Changing Encounter" on p. 24 in March/April 2011.) What we want to know is why the heck didn't those guys say hello.

After the article ran, Gerry Shaffer sent this photo to me. Gerry (later to become a busi-

ness partner of Reagan and Ron Bradshaw) is the nerd in the red shirt, on the far right. Bob Slejko is standing in the background behind Mr. Wright. Gerry also has a tape recording with some of Mr. Wright's impromptu sayings.

The astute-looking blur in the background, over Gerry's shoulder, is me. I later worked with Shaffer, Hawes, and Yardley in the days when Hawes and Yardley were moonlighting as The Hardley Architects (no pun intended).

The gentleman at Mr. Wright's other shoulder is Mendel Glickman, who was Mr. Wright's structural engineer beginning with Fallingwater and every project thereafter. Mr. Glickman was one of our structures professors at the University of Oklahoma.

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MATT FAJKUS, AIA is a graduate of Harvard University Graduate School of Design and UT Arlington. He's worked for Max Levy, FAIA, Brinkley Sargent Architects, and Foster + Partners in London. He currently teaches at UT Austin and is designing a sustainable technology laboratory and two residences. His Open House feature begins on page 34.

PAUL LODHOLZ, AIA is a senior principal with Ziegler Cooper Architects and heads its Worship Place Studio, which revolves around numerous religious and non-profit clients. A resident of Houston since 1976, Paul is a former partner with Gerald Tackett and a former assistant professor at the University of Houston Gerald D. Hines College of Architecture. With his wife, Joetta, he has enjoyed the many blessings of life in Houston, including raising four wonderful children and settling into being a grandparent, which is easily the most fun of all the fun one could have. See his Backpage article on page 80.

LAURINE MILLER, HON. TSA has been the producer/editor of *The Shape of Texas* radio program since 1999. She fell in love with the built environment as a child in Brooklyn, where, on clear days, she could see the top of the Empire State Building from her bedroom window. Read her article on page 50.

MARIO L. SANCHEZ, PhD became interested in architecture during visits to modernist construction sites in his native Havana with his architect-uncle Antonio Fojo. Since 1987, he has focused on historic preservation and its link to community development. Recently, he wrote the South Texas section for the Society of Architectural Historians' *Buildings of Texas* (edited by Gerald Moorhead, FAIA), which will be released by the University of Virginia Press in 2012. See page 42 for his article on Ancient Oaks.

BART SHAW, AIA is the founder of Bart Shaw Architect. Recently, his entry in a holocaust memorial design competition was selected by Richard Meier and Daniel Libeskind as a finalist from an international field of 715 entries. Bart is president-elect of AIA Fort Worth and will be the organization's president in 2012. Read his feature article on page 56.

ED SOLTERO, AIA serves as director of planning and construction at the University of Texas at El Paso. He received his Master of Architecture from NewSchool of Architecture + Design and will pursue a doctoral degree starting this fall. When not working, he likes to travel around the world photographing architecture. See his article about El Paso's new federal courthouse on page 62.

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UPDATES

Galveston's Green Revival House

The recent renovation in Galveston of an 1891 cottage called the Green Revival House, a project funded by the Galveston Historical Foundation, is among the winners of 2011 Preservation Texas Honor Awards. In addition, the Green Revival House has achieved LEED for Homes Platinum certification, a first for a small and historic residence. The project, profiled in the Jan/Feb edition, successfully rescued and rehabilitated the 1,000-sf cottage that sustained severe damage during Hurricane Ike in 2008. Following local historical preservation guidelines, volunteers from Houston and Galveston completed the work last year through a partnership with the National Trust for Historic Preservation. Among the local design professionals assisting the effort were Greg Lewis, AIA, and Chula Ross Sanchez, Assoc. AIA.



NEWS/EVENTS

Design Awards Jury Selected

Jurors for the 2011 Texas Society of Architects/AIA Design Awards program are David Salmela, FAIA, of Salmela Architects in Duluth, Minn.; Steve Dumez, FAIA, a partner and design director in the New Orleans-based Eskew+Dumez+Ripple; and James Russell, the architecture critic for *Bloomberg News* in New York City. The jury meets on May 20 in Austin, with the announcement of winners planned that evening via Twitter and other media.

Honor Awards Nominations Due June 3

Nominations for the Texas Society of Architects/AIA Honor Awards program are due by June 3. For more information and nomination submittal guidelines, visit www.texasarchitect.org.

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BLOG



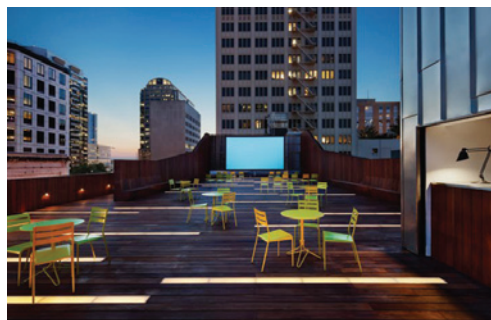
TSA Pub Com Visit to LRGV

For the past few years, the Texas Society of Architects/AIA Publications Committee has taken an annual trip to hold a business meeting in a locale outside of Austin—and to see some interesting architecture. This year, the committee visited the Lower Rio Grande Valley. One stop was Brownsville's Kraigher House by Richard Netra. Two recent blog posts offer glimpses of the March 25-26 weekend.



Perkins+Will's Precautionary List

A recent post on *re-nest.com* cautions homeowners about harmful effects of some building materials, which are specified in a "precautionary list" produced by Perkins + Will. (See the May/June 2010 *Texas Architect* for the Editor's Note about that list and the firm's research into dangerous chemicals commonly used in building construction.) The blog links directly to the P+W list, recommending it for those homeowners who "sometimes feel like you're fighting a losing battle" in avoiding embodied chemicals that pose health hazards within the household environment.



Rooftop Architecture Film Series

In February, Austin's Arthouse at the Jones Center (recently renovated by Lewis.Tsurumaki.Lewis) introduced its 2011 Rooftop Architecture Film Series, which takes place on its new rooftop deck. The series, co-sponsored by AIA Austin, offers a unique outdoor setting where moviegoers are surrounded by the downtown's eclectic built environment.

PHOTOS TOP TO BOTTOM: MIRO DVORSCK, COURTESY GALVESTON HISTORICAL FOUNDATION; FILD CASTORE, AIA; PHOTO ILLUSTRATION COURTESY PERKINS+WILL AND RE-NEST; COURTESY ARTHOUSE

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Catalyst for Enlivening Austin's Center, 'Great Streets' Proceeds Block by Block

A U S T I N Over a decade in development, the City of Austin's capital improvements program called Great Streets is changing the character of its downtown by broadening sidewalks and adding amenities to enhance the pedestrian realm. The program, funded through both public and private sources, is a coordinated approach intended to enrich the urban streetscapes by emphasizing foot traffic, allowing for outdoor café seating, and extending the retail frontage zone.

By blurring the boundary separating store-fronts and walkways, municipal officials and property owners hope to attract more people to the downtown either as full-time residents or occasional visitors whose spending is vital to the local economy. The result of the ongoing Great Streets program is an increasingly active pedestrian-oriented urban center, an inner-city environment almost unimaginable 20 years ago except by a few tenacious visionaries.

The city's second Great Streets capital improvement project wraps up this summer when improvements are completed along Brazos Street, a major north-south corridor that runs parallel to Congress Avenue. Incorporated within a \$10 million public sector infrastructure project, the streetscape enhancements along 10 blocks of Brazos follow the program's initial phase that proved a catalyst for transforming an area of ramshackle warehouses

along 2nd Street into a trendy and vibrant entertainment district. The next Great Streets project, its main funding approved by referendum last year, commences next year to revamp eight blocks of 3rd Street that includes the streetscape in front of the Austin Convention Center just east of Congress Avenue.

While the program began in earnest in 2001 with completion of the City of Austin's Great Streets Master Plan, ideas for streetscape enhancements had been percolating through the local architectural community as far back as the early 1990s. Great Streets grew out of dialogue among architects, urban planners, and others in connection with a study funded by the American Institute of Architects to help guide future development of the downtown. The AIA's Rural/Urban Design Assistance Team (R/UDAT) study yielded a report in 1992 that offered suggestions for reinvigorating Austin's moribund central city, including slowing vehicular traffic through downtown and creating special districts defined by use. "Streets are for people" was one compelling assertion from the R/UDAT report.

Local discussions also were informed by the 1995 book *Great Streets* by Allan Jacobs, a professor of urban design at the University of California Berkeley. In his book, Jacobs identified specific factors shared by exceptional urban spaces around the world. He suggested that those same physical characteristics that engendered "great streets" could be transplanted to other cities.

The 1996 adoption of a Great Streets program by the Downtown Austin Alliance furthered the momentum, which eventually led to the City of Austin's Great Streets Master Plan five years later. The master plan was produced by a consultant team led by project principal Sinclair Black, FAIA, and project manager Girard Kinney, AIA. The two architects established Black & Vernooy + Kinney Associates Joint Venture for the project. Other members of the project team were Donna Carter, AIA; José E. Martinez, APA; Eleanor McKinney, ASLA; Lars Stanley, AIA; and Charles Thompson, AIA.

The master plan set forth several urban design principles for improving downtown streetscapes, including establishing a transportation hierarchy (pedestrians first, followed by bicycles, public transit, and automobiles). Other elements cited in the master plan were two-way streets, outdoor furniture (benches, trash receptacles, bike racks, etc.), trees, and public art. The ultimate goal of the master plan, according to Humberto Rey, an urban designer with the City of Austin who serves as the project coordinator for the Great Streets Program, was to "make downtown less a place to pass through, but a destination." The initial public funds for construction of streetscape improvements were approved in 1998 when Austin voters passed a \$5 million bond package.

Then, in 2002, the Austin City Council adopted the Great Streets Streetscape Standards as articulated in Black & Vernooy + Kinney's master plan. City staff then began working on



(above) In 2001, downtrodden conditions marked 2nd Street for renewal. (right) Enhancements under the Great Streets program, including broadening the pedestrian realm, have revitalized that same area of downtown.



FROM LEFT TO RIGHT: MIKE KNOX AND JORGE ROUSSELIN

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the details for implementing the first Great Streets capital improvements project, which encompassed several blocks along 2nd Street west of Congress Avenue.

At that time the southwest quadrant of downtown where 2nd Street is located was the site of the new Austin City Hall and the recently completed Computer Sciences Corporation headquarters—architecturally significant complexes seen as important additions to that long-neglected area. Directly across 2nd Street from City Hall was an under-used tract known as Block 21, which had just been targeted for a major development that would include a major hotel with residences and a live-music venue for the nationally syndicated Austin City Limits television program. Also, either along that stretch of 2nd Street or close by were several new residential towers that sheltered a steady influx of urban dwellers with appreciable levels of disposable income. The timing of the first implementation of Great Streets aligned neatly with the city's demographic metamorphosis from its earlier "slacker" days to a more prosperous "new" Austin.

There are six basic typologies for Great Streets (three are shown at right) that parcel out portions of the public right-of-way to vehicular traffic, parallel parking, and sidewalks. For 2nd Street, the pedestrian-dominant concept was implemented whereby sidewalks comprise a total of 50 feet (32 feet along the north side and 18 feet on the south side) and 30 feet is dedicated to roadway (two lanes, each 11 feet wide, with parallel parking on the north side) with no curb cuts.

The work now underway on Brazos Street incorporates the mixed-mode typology, with 36 feet of sidewalk (18 feet on either side) and 44 feet of roadway. The 10-block-long Great Streets improvements were added to a larger project undertaken by the City of Austin to upgrade infrastructure dating back to the early 1900s. Great Streets Project Coordinator Humberto Rey said the streetscape enhancements represented about 15 percent of the overall \$10 million cost for the capital improvements project.

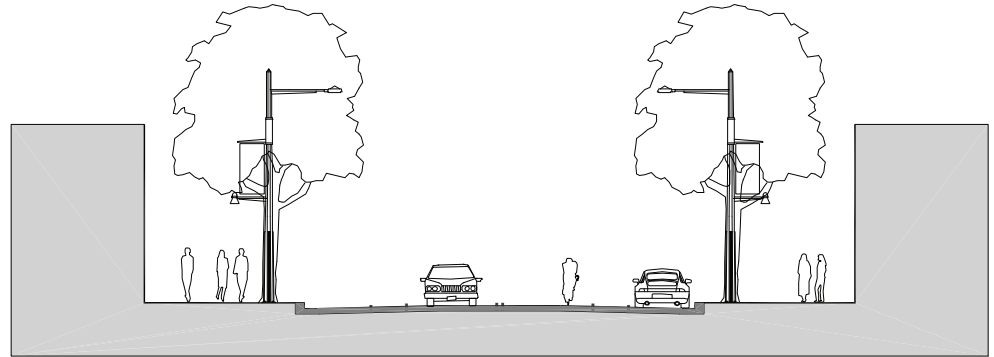
Rey said three components have been particularly crucial to the success of Great Streets—coordination among various municipal departments, the city's offer of financial assistance to property owners for enhancements outside their buildings, and community support for creating a downtown where people live, work, and play. Such incentives have resulted in

Great Streets becoming the main provider of downtown bike racks, trash cans, benches, new trees, and raised tree planters when utilities are too shallow for grade-level plantings. Rey said in March that private developers have so far invested millions of dollars in Great Streets improvements. Public investment, he said, totaled almost \$17.6 million.

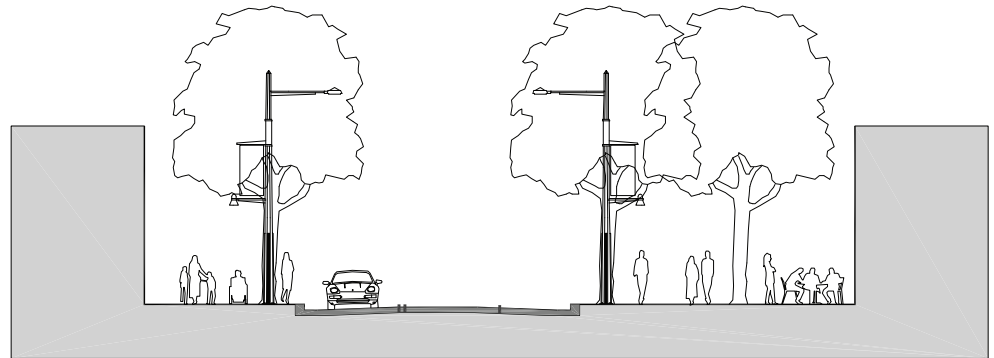
As of March, he said, public and private monies had paid for Great Streets improve-

ments on 76 block faces, with an additional 26 block faces currently under construction and another 66 block faces planned. In all, that total of 168 block faces, are planned to be completed by the end of 2014. Future expansion of the Great Streets program elsewhere downtown is expected, Rey said, with several public and private projects currently in the planning phase.

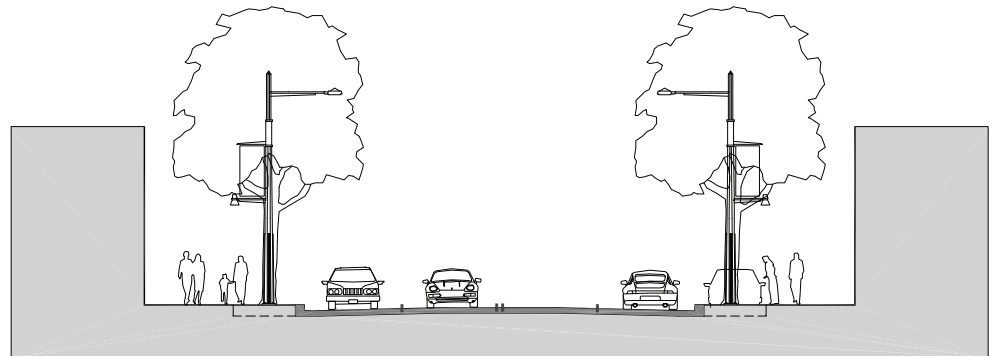
STEPHEN SHARPE, HON. T S A



Mixed-Mode: 18' sidewalk + 44' roadway + 18' sidewalk



Pedestrian-Dominant: 18' sidewalk + 30' roadway + 32' sidewalk



Commuter: 18' sidewalk + 44' roadway + optional parking + 18' sidewalk

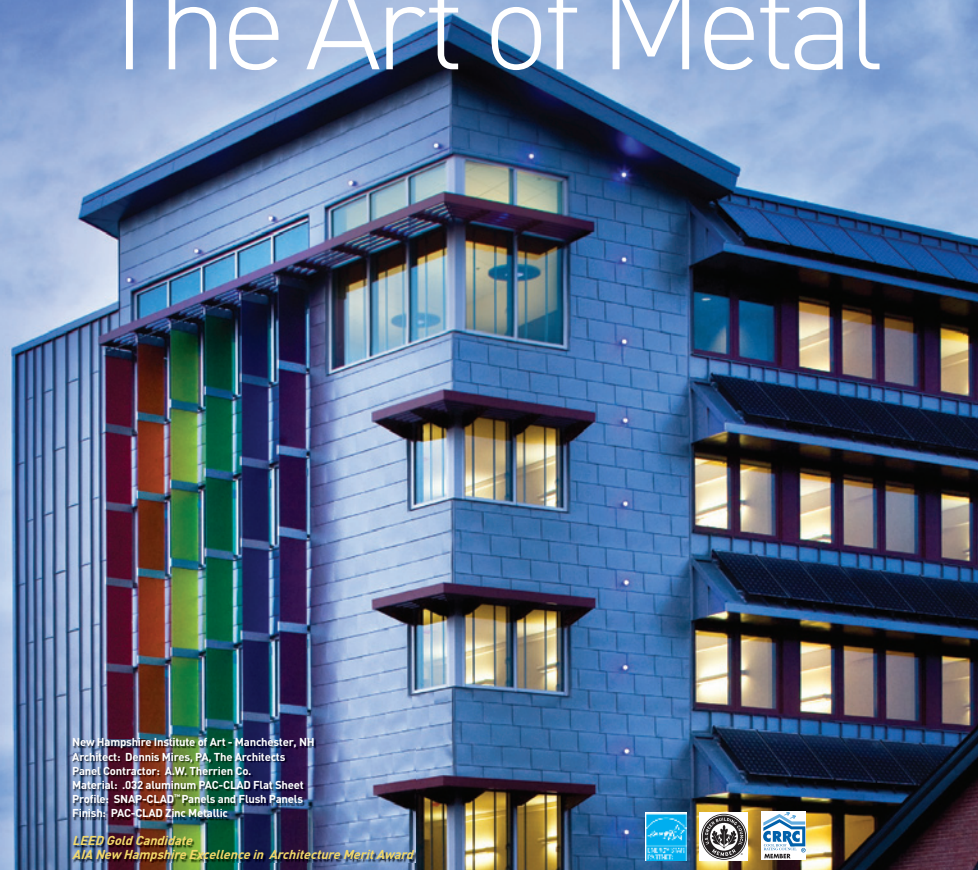


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AIA Dallas' Latinos in Architecture Takes Volunteer Effort to the Streets

DALLAS With the help of a local group of Latino architects, the west Dallas neighborhood known as La Bajada has organized to retain its cultural identity and single-family homes. The efforts are in response to plans by the City of Dallas to explore redevelopment scenarios that would transform an area along the Trinity River near the downtown into a high-density urban village. The area currently includes several small neighborhoods, one being La Bajada.

While residents of La Bajada support the idea of redevelopment, many are concerned about losing their community in a future transition to high-rises, town houses, and office complexes. They worked with the municipality's Dallas CityDesign Studio to request a neighborhood stabilization overlay, which turned out to be one of the largest studies in the city's history. However, measuring the height of more than 300 single-family homes required significant manpower.

In response to those demands, volunteers from the AIA Dallas committee known as Latinos in Architecture (LiA) joined the effort, both as a technical and cultural resource. LiA is a first-of-its-kind organization formed to support Latinos working in the local design and construction industry.

The group marshaled its forces and arrived at the predominantly Latino neighborhood early on a Saturday morning carrying clipboards and laser measuring tools. Determining the tallest single-family home allowed a height restriction to be written into the city's redevelopment plan.

"We didn't want to see this neighborhood disappear. It's something that happens far too often. Some of the families had been here for decades or even generations," said Yesenia Blandon, Assoc. AIA, one of the co-founders of LiA. "Walking down the streets you could see the history."

La Bajada's average home value is \$69,668, significantly below the city's average of \$220,259. LiA members partnered with volunteers from the neighborhood to visit and measure each single-family residence. Their value as Spanish speakers and trained architects proved critical to the success of the program.

To show their support of the project, residents brought coffee and doughnuts to the volunteers, said Rosa Lopez, executive director of Vecinos Unidos, a community housing organization.



"We would have been running around like chickens without their organization and manpower," Lopez said. "They brought credibility to our cause because we could reassure the city we were working with trained architects."

Latinos in Architecture formed last summer to celebrate, support, and increase attention for Latinos in design-related fields. Later in 2010, LiA was accepted as an official AIA Dallas committee. LiA currently has around 160 members, including 40 architects or emerging professionals, as well as landscape architects, interior designers, educators, students, and interested individuals. Founders Blandon and Jimmy Castellanos, AIA, began looking into the group's formation after discovering no other inclusive organization for Hispanic architects existed in the U.S. (Earlier this year, AIA Austin started its own LiA committee.)

"We wanted to raise the level of exposure concerning architecture as a career for minorities. We wanted to increase the number of Hispanic role models," said Blandon, who works in Perkins+Will's Dallas office. "We wanted to be able to help people who have an interest in architecture but might have limited English skills. We didn't want Hispanic people to think this door is closed to them."

The joint efforts for La Bajada have paid off, with the City Plan Commission unanimously recommended approval of an urban framework plan that calls for the creation of dense urban neighborhoods south of La Bajada in an area cluttered with industrial buildings, warehouses, and dilapidated buildings. Later



(top) LiA volunteers prepared for a day of measuring the height of houses in the LaBajada area, data required for a neighborhood stabilization overlay. The study is intended to lessen the impact of future development on the near-west side of Dallas. (above) Residents of LaBajada endorsed the overlay study.

this year, the City Council will review the plan. Access http://www.dallascityhall.com/citydesign_studio/index.html to view the framework plan.

Learn more at LiAcommittee.blogspot.com.

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Houston Announces Design Awards

H O U S T O N A diverse jury with a broad spectrum of interests and experience met at the Architecture Center Houston on Feb. 25 to evaluate a wide variety of submittals in this year's AIA Houston Design Awards competition. Eligibility was limited to projects completed within the last five years and located in the Houston metropolitan area or designed by an architect working in the Houston metropolitan area.

The jurors were Susan Piedmont-Palladino, curator of the National Building Museum in Washington D.C.; Steve Raikes, AIA, of Lake|Flato Architects in San Antonio; and Jay Siebenmorgen, AIA, of NBBJ in New York.

The jurors reviewed 126 entries in eight categories, including a new category called "Divine Detail" introduced this year. Conceptual strength, clarity of expression, and social and environmental consciousness were some of the criteria that the jury considered in selecting the 17 winning submittals. There was only one level of award, with multiple winners in some categories.

In the Architecture Under 50,000 SF category, the jury awarded one project:

Bayou Bend Visitors and Education Center by Leslie Elkins Architecture — A building well integrated with the landscape, meticulously detailed with a sophisticated interior. The public spaces are flooded with daylight,

the refined choice of materials enhances the experience.

In the Architecture Over 50,000 SF category, four projects were awarded:

NASA Building 20 by HOK — The client's dedication to sustainability clearly shows in the design. The team was able to achieve a LEED Platinum rating while creating a collaborative, efficient, safe, and stimulating work environment, which sets new standards for the entire campus.

KAUST Library (Thuwal, Saudi Arabia) by HOK — The project is a successful example of a difficult building type because the future of libraries as book depositories is challenged by technology. The solution is an environment dedicated to scientific thinking rooted in the local culture. Constructed in modern materials, the project references Arabic architecture through detailing and careful integration of sustainable design strategies.

Tellepsen Family Downtown YMCA by Kirksey Architecture — The client's commitment to serving the community clearly shows in the design. Well integrated into its urban setting, the building is open and welcoming. The scale, layers of transparency, ease of circulation, use of color as a space defining element, and choice of materials create a contemporary, dynamic yet timeless building.

Gloria Marshall Elementary School by SHW Group — "I wish I could be in this school," exclaimed one of the jurors in an immediate emotional response, which is perhaps the highest award available to any project. Designed to meet criteria of three separate rating systems (CHPS, LEED, and Energy Star), this high-performance building employs the first geothermal system in a Houston education facility. The design pairs intimacy and playfulness to provide a joyful and unforgettable environment for learning.

continued on page 23



Bayou Bend Visitors and Education Center



NASA Building 20



KAUST Library



Tellepsen Family Downtown YMCA



Gloria Marshall Elementary School



Clean Line Energy

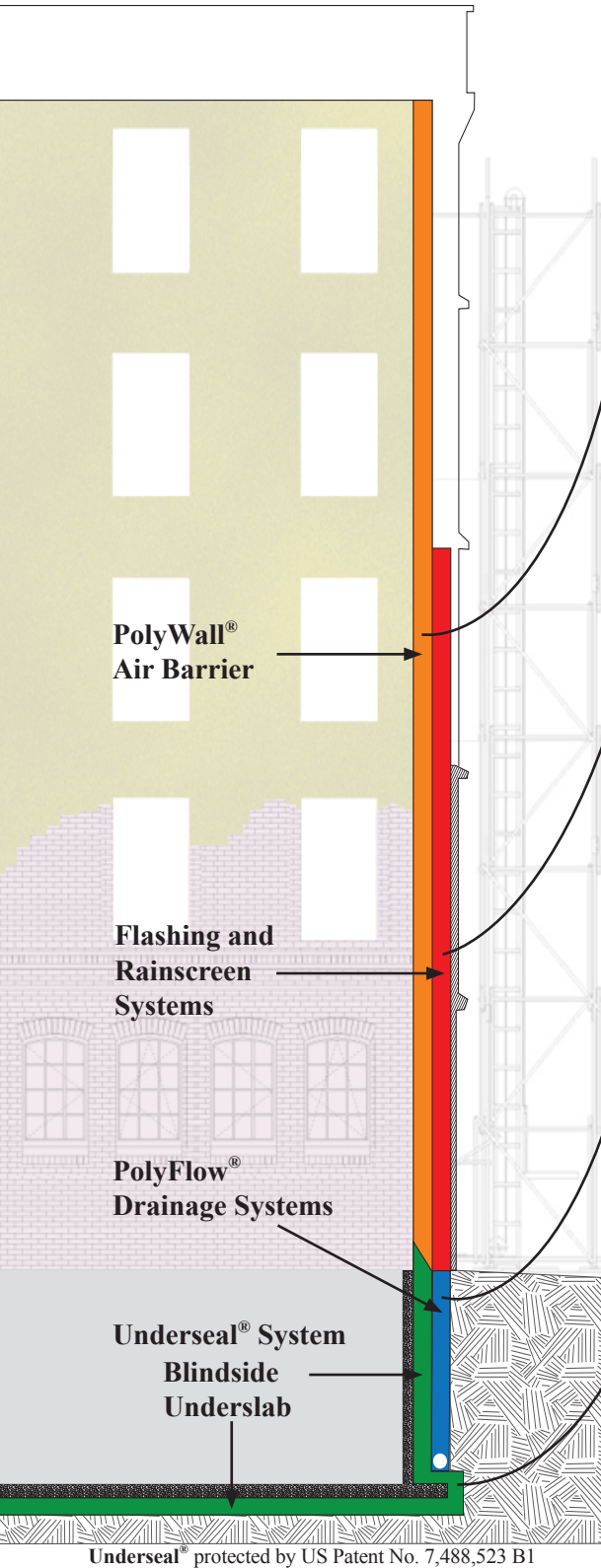


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Mike Collins

Director - Drainage Systems

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Mike Obermeyer

Vice President - Architectural Products

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Bryan Coulter

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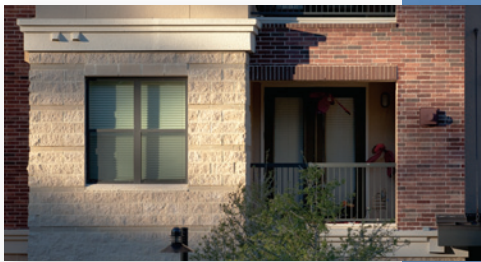
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In the Interior Architecture category, the jury selected three projects:

Clean Line Energy by Kirksey Architecture — This dynamic design integrates the client's corporate brand while clearly revealing the client's work along with his personal interests. The project also offers a lesson in how an architect can help fulfill a client's dream while at the same time achieve LEED Gold certification on a limited budget. The modern interior is located in a historic building, bearing subtle references to the past.

Bernhardt Showroom (Chicago) by Rottet Studio — Asophisticated, ethereal space provides a neutral backdrop to the client's elegant products and can be easily reconfigured in the future. The restrained materials palette, the clean details, and dramatic lighting combine to create a striking interior and a remarkable experience.

Mattel Design Center (El Segundo, Calif.) by Rottet Studio — The toy design center, housed

in a former aircraft manufacturing facility, supports 770 designers, artists, model makers, and other craftsmen. The challenging budget did not restrain creativity. Textures, patterns, color, classic imagery, and a collection of toys highlight the client's design process.

In the Residential Architecture category, the following three projects received awards:

Hyde Park Double by Collaborative Design-works — Two single-family homes on adjacent lots complement each other, yet offer unique spatial solutions. The houses achieve a balance between layers of daylight and privacy in the exterior and interior spaces. The public image of the buildings is activated by the elevated exterior porches.

Barndominium (Brenham) by Logan/Johnson Architecture — A dialogue between the vernacular barn typology and a modern live/work program is crafted in the language of sustainable design. Passive and active environmental design strategies, careful consideration

of materials, and a strong relationship with the surrounding nature transform this small building into a jewel.

Saint Emanuel House by Ronnie Self Architecture — A compact, modest house located on an unusual lot set between a busy freeway and a traditional neighborhood. The home does not attempt to bridge the two: it has its own identity. The richness of the design makes a strong statement through the spatial qualities both inside and out.

In the Renovation/Restoration category, the jury chose three projects:

New Hope Housing at Brays Bayou Crossing by Glassman Shoemaker Maldonado Architects — A rebirth of lost hope on a limited budget brings new life to an old, abandoned motel. The transformation was based on sustainable design principles to create low-income housing units supported by common living areas, offices, an entry lobby, and exterior landscaped spaces. Providing more than mere shelter, the design creates a sense of a strong community.

Oak Forest Library by Natalie Appel + Associates Architects, Architect Works, and James Ray Architects — A steel and masonry building originally built in 1960 has been renovated and expanded to accommodate both people and technology. New materials, systems, and details reflect the integrity of the original structure while aiming for twenty-first-century perfor-

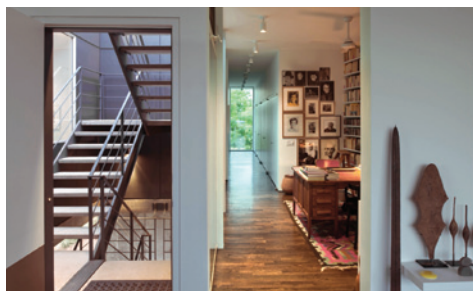
continued on page 72



Hyde Park Double



Barndominium



Saint Emanuel House



New Hope Housing at Brays Bayou Crossing



Oak Forest Library



Saint Mary's Catholic Church



EaDo Promenade



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A&M Students Take Concept to Reality With Digitally Fabricated Installation

COLLEGE STATION What began as a small furniture project undertaken by architecture students in a studio at Texas A&M ultimately evolved into an intricate plywood sculpture of curved components that now hangs in the Langford Architecture Center. Permanently installed in the ceiling on the first floor of Building A, the 18x16-foot *Plywood Mesh #002* was produced with advanced digital fabrication technology available in the College of Architecture.

The project was designed by three students—Josh Canez, Lauren Hensley, and Nick Schaidler (shown below, from left to right)—and originated in an Experimental Home Architecture studio led by Mark Clayton, a professor in the Department of Architecture, during the 2010 Fall semester.

Plywood Mesh #002 is composed of 33 plywood ribs, each built in three modular segments. The team of students designed the structure with Rhino, first creating a virtual three-dimensional surface to represent the overall form. Then they used a Techno computer numerical control (CNC) router to bidirectionally cut each of the 99 unique plywood pieces with minimal waste of material. From that point, according to Canez, assembling the pieces was like putting together a jigsaw puzzle.

The sculpture, its interlocking waves connected by notches and aluminum plates, is suspended from cables attached to 18 surface-mount ring plates at the ceiling. Each cable carries a load of approximately 30 pounds. The installation's fixed undulations allow for 7'8" clearance at its lowest point to 10'3" at its highest, and does not interfere with existing lighting or fire suppression equipment.

As described by Schaidler: "The form is a dynamic gridded mesh drop ceiling that redefines the location and creates a sense of place. It is intended to add beauty to this space without impeding pedestrian flow."

The team also reports that reaction from professors and other students has been overwhelmingly positive.

Clayton, the professor who advised the team, noted that the project offered a rare opportunity for students to fully realize their idea as a constructed object. "The vast majority of architectural education begins and ends with producing a conceptual design," he said. "This project was different because it helped the students understand how to execute a project in full. They did everything including the conceptual design, working drawings, contacting and selecting suppliers, ordering the material, and finally building the project. They also addressed compliance issues in a very risk-averse university campus."

TA STAFF

AIA Meets in New Orleans

The American Institute of Architects 2011 National Convention and Expo in New Orleans will explore the theme of "Regional Design Revolution: Ecology Matters." Find more information at www.convention.aia.org/. MAY 12-14

Gulf Coast Green 2011

Gulf Coast Green's annual symposium in Houston will focus on "Leading in a Challenging Climate." Keynote speakers for the one-day event are Lance Hosey, an architect and founder of the nonprofit GreenBlue, and photographer Alex MacLean, whose aerial images depict how human intervention change the natural landscape. For more information, visit www.gulfcoastgreen.org/pages/home.asp. MAY 25

Deadlines for TSA Awards

Nominations for the following awards must be received by 5 p.m. in the offices of Texas Society of Architects/AIA at 500 Chicon, Austin, 78702. Nomination forms are posted at texasarchitect.org. Look under "About TSA" for the "Awards" section. JUNE 3

- Honor Awards – TSA members may forward nominations to the Honor Awards Committee.
- 25-Year Award – TSA members may forward nominations to the TSA offices. This year's award will recognize one project completed 25 to 50 years prior to 2011.
- Studio Awards – Conceptual projects by Texas-registered architects, as well as students and faculty of accredited architectural schools in Texas, may be submitted.

Herman Miller Exhibit in Austin

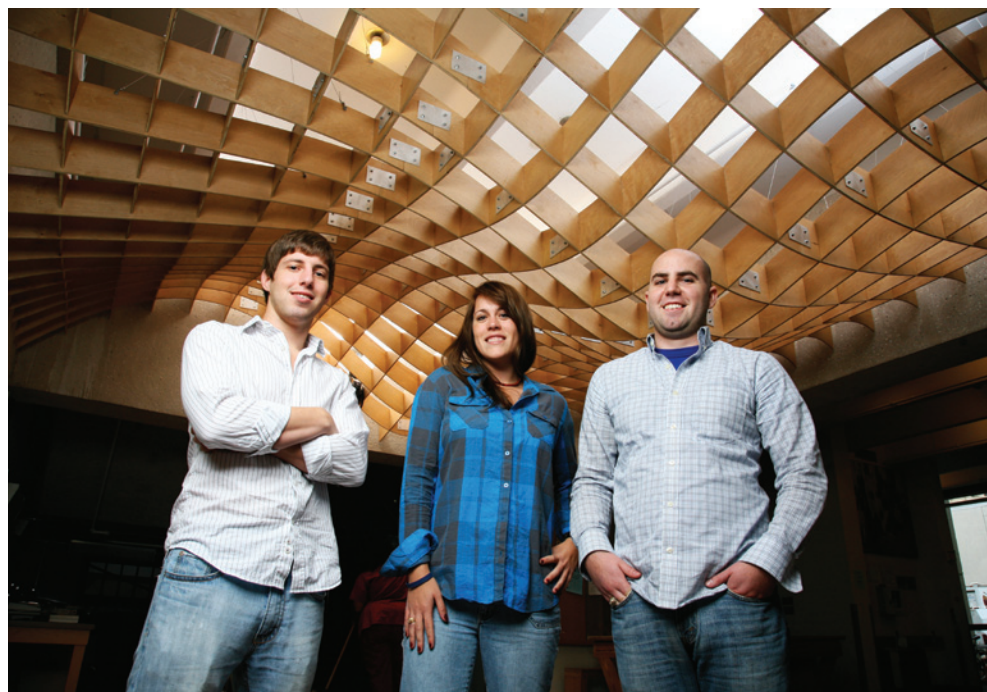
The Austin Museum of Art presents "Good Design: Stories from Herman Miller," a traveling exhibition that explores the collaborative problem-solving design process employed at the world-renowned furniture company. Access more information at www.amoa.org. Opens JUNE 4

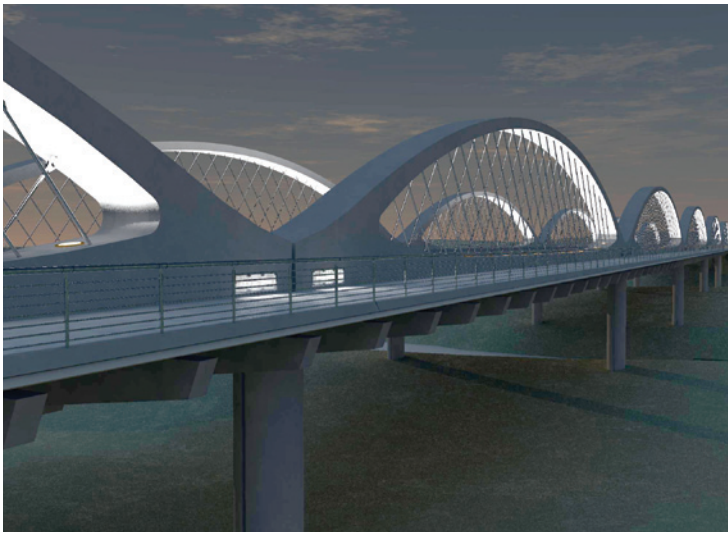
Hotel Galvez Celebrates Centennial

The recently restored Galveston hotel plans a weekend of festivities commemorating its 100th anniversary. Visit www.wyndham.com/hotels/GLSHG/spa/main.wnt for more information. JUNE 10-11

Hudson River School at Amon Carter

The exhibition, The Hudson River School: Nature and the American Vision, features 45 nineteenth-century landscape paintings on loan from the New York Historical Society. See www.cartermuseum.org. Thru JUNE 19



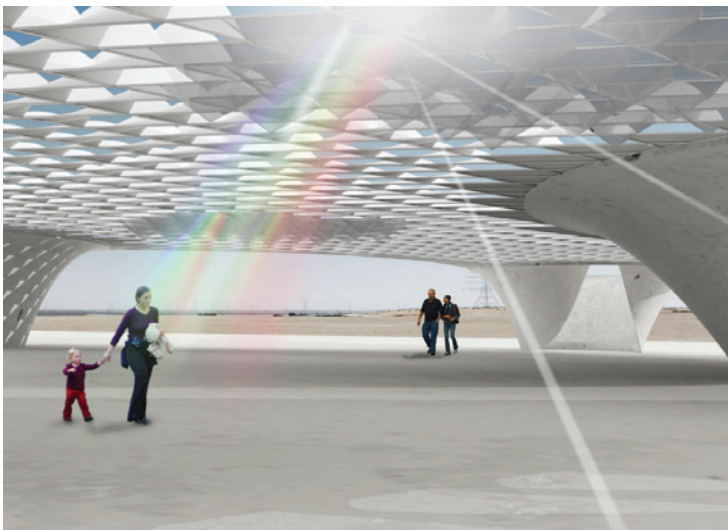


West 7th Street Bridge

With next year's scheduled completion of a new West 7th Street Bridge, the Trinity River in Fort Worth will be spanned by the world's first precast concrete network arch. The bridge has been developed by a team at the Texas Department of Transportation's Bridge Division led by senior design engineer Dean Van Landuyt, PE. It will replace a significantly deteriorated 100-year-old bridge that has sidewalks too narrow to accommodate a growing number of pedestrians walking from downtown to the city's Cultural District. The new structure will consist of six spans totaling 981 feet in length. Working closely with the municipality, TxDOT developed a method to eliminate scaffolding and speed construction by casting and post-tensioning the arches on their sides. After tilt-up, each 300-ton arch will be hauled to the site and set on new columns located just outboard of the existing bridge. The old structure will then be removed and the precast floor beams and deck installed. Stainless steel rods, placed unusually close to eliminate longitudinal stringers, will create the effect of a woven metallic mesh.

Parkland Health and Hospital System

The \$1.27 billion Parkland Health and Hospital System in Dallas is currently under construction to replace the existing 54-year-old Parkland Memorial Hospital. HDR Architecture partnering with Corgan Associates, both based in Dallas, was selected as the design team for the new 17-story, 862-bed hospital and master-planned campus, which includes expansion zones for future additions. The healthcare campus will feature an acute-care hospital with a four-level podium for diagnostic and treatment space, two distinct areas for adult care and women and infant services, a 380,000-sf outpatient center, 96 private neonatal intensive-care beds, a 275,000-sf office center, parking for 2,000 vehicles, and a central energy plant. A glazed curtainwall system with metal panels and limestone will unify the project's multiple components. The campus will be bisected by Dallas Area Rapid Transit's recently extended Green Line, with a new station expected to open later this year. Parkland Health and Hospital System, scheduled for completion in 2014, will be the largest public hospital in the nation built in a single phase.



Prism Cloud

Houston firm Logan/Johnson conceived Prism Cloud as an energy-generating landscape pavilion near Abu Dhabi in the United Arab Emirates. The pavilion will appear to hover over the desert terrain, alternately casting shadows and light on the surface of the sand. Five concrete piers anchor the pavilion to the ground, with a steel cable net—embedded with thin-film photovoltaic panels and glass prisms—that stretches between the piers. The effect is to split light into spectral colors that are refracted on the desert floor, even as the solar panels feed electricity back to nearby desert communities. The concrete piers—called “oases”—can be occupied, and they frame views of the sky and sand, amplifying the extreme nature of the setting. Prism Cloud thus operates on light in four ways—by bending light, refracting light, framing light, and shading light. Seen from the adjacent New Khalifa Highway, the pavilion will appear as a mirage, its shimmering upper surface beckoning visitors to the site. The project was shortlisted in last year's Land Art Generator Initiative design competition.

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- » Wylie Municipal Complex, Wylie

Residential Feature

- » Tower House, Austin

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- » University of the Incarnate Word Parking Structure, San Antonio
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Capitol Comments: First Impressions

by JAMES T. PERRY

ALL LEGISLATIVE SESSIONS REQUIRE good attention and vigilance, and the 2011 Session of the Texas Legislature has more than its share of issues and challenges.

As the new Executive Vice President for the Texas Society of Architects, I was impressed and encouraged with the large turnout of architects for the first-ever Advocates for Architecture Day at the Capitol on Jan. 25.

Parallel to preparations for the legislative session, negotiations were opened in the summer between the Texas Board of Professional Engineers and the Texas Board of Architectural Examiners regarding the long-standing disagreements on overlap issues in the Practice Acts of both professions. The negotiations involved leaders from the professional organizations of the Texas Society of Professional Engineers, as well as our own Society. Long-tenured members of the professions know this dispute between our professions has a 20-plus-year history and multiple attempts at a solution.

For the months of January through March, the legislative staff of the Texas Society of Architects has focused on bills filed, as well as the continuing negotiations by our leadership with the engineers. Specific updates, which are available in a timelier manner than *Texas Architect* can provide, may be found at the “resources” tab under “advocacy” on www.texasarchitect.org.

Successful government relations efforts require three elements:

- Competent lobbying team;
- Well-funded Political Action Committee whose contributions can support friendly legislators; and
- Grassroots network that is active and responsive to issues.

Our Society’s Government Relations team is an extraordinarily talented group and consists of two contractors, two longtime staff members, and myself. As the newest member of that team, it’s gratifying to see their individual talents and attributes are highly complimentary to each other and to our legislative needs.

Political contributions are an element of legislative work that cannot be ignored. The Texas Architects Committee is the political action committee for architects and is funded by contributions, and in turn contributes to campaigns or other activities to support efforts to keep architectural issues heard and favorably acted upon. While this element of politics is seen as distasteful by some, in the vernacular, it “keeps us at the table, instead of on the menu.”



On Jan. 25, over 200 ‘Advocates for Architecture’ gathered for a group photo on the Capitol lawn.

The grassroots network is an effort that requires constant attention and recruitment, so that our Society can reach individual legislators with solid relationships. We are well represented in many of the metropolitan areas, and much less so in the rural areas. While we would like for every Society member to reach out to their state senator and representative, it becomes even more critical for those members living in the smaller towns and cities of Texas.

TSA provides clearly articulated talking points when it is time for members to contact legislators on a specific bill or topic. Timing on such matters is crucial – as is the need to be unfailingly courteous, even when faced with a legislator’s disagreeable response to a query.

Beyond the obvious legislative contact, there are several elements that are important to increasing the support of architectural issues and a broader understanding of the “built environment.”

All too often an indifference to buildings that have significant value can grow out of familiarity and/or ignorance. Architects must look for and help create opportunities to discuss and educate the

community. In some measure, the networks used to build your local business are the same as those to create awareness about your work:

- As a member of local civic organizations, offer to present about local buildings of architectural interest. Use the opportunity to talk about why and how architects contribute to the community.
- Open a dialogue with local visual art teachers. They are often looking for a tangible link for “school to work” projects, and architecture may be that link for a number of their students.
- Invite a local legislator to tour one of your recent projects, and use the opportunity to engage them about the importance of design.

If we wish for a broader understanding and appreciation of the work of architects, whether locally, legislatively, or with the general public – then our efforts must be redoubled to ensure our messages are more clearly communicated. Some of that can be handled by TSA, some can be handled through the work of local chapters, and some must be handled individually by members.

James T. Perry is the executive vice president and chief executive officer of the Texas Society of Architects/AIA.

Why I Lobby for Architects

by YVONNE R. CASTILLO

ONE MIGHT REASONABLY EXPECT THAT TEXANS are paying close attention to how healthcare and public education will be impacted by the projected \$27 billion shortfall. Not on the radar for many Texans, however, is how the severe fiscal situation and the resulting cuts could also impact their safety and welfare in public buildings. People spend 90% or more of their lives indoors. With the exception of limited outdoor time, we literally transition from one shelter to another all day long going from home to work, to school, to shop, doctors visits, hospitalizations, library time with the kids, handling courthouse matters, exercising at the local YMCA, and on and on. And while architects design homes for those who choose to retain them, the majority of public buildings require an architect... and for good reason.

The little known, but stark, fact is that the 2011 Legislative Session and the policies being debated threaten the quality of all of these public buildings and the very safety and welfare of its occupants. Ideas currently floated in some bills – such as purposely channeling public owners into the position of picking the “cheapest” architect – will result in poor design as well as many unanticipated and expensive change orders. This classic “penny wise, pound foolish” policy occurs in the best of times but surfaces more frequently and with more detrimental effect during times of scarcity such as these. Public schools, for example – where our children spend seven to eight hours of their daily lives – are buildings that Texas law currently requires to be designed by architects for the logical reason that architects are educated, trained, and licensed-through-examination to design for maximized functionality, to capitalize on daylighting, site conditions, and a myriad of other factors, but also to comply with life safety codes.

The engineer/architect overlap issues are receiving considerable attention during this legislative session. While we respect our engineer colleagues because they serve a very important role in designing the mechanical, electrical, and structural features of buildings, architects possess a comprehensive, and specialized, education, training and examination in building design, establishing the form and function of buildings, making buildings accessible to those with disabilities, and ensuring that occupants can exit the building safely in an emergency.

In these times of increasingly expensive and scarce energy resources, tax dollars spent on the design and construction of state facilities should be spent wisely, drawing on the expertise of architects to design and orient public buildings to maximize day-lighting, lower energy and water consumption, and use the most innovative, cost-efficient, and sustainably-sourced materials, among other contributions. Beyond the significance of indoor air quality issues, it should be remembered that buildings in the U.S. contribute almost 40 percent of the nation's total carbon dioxide emissions. Even after architects gain licensure by the state, by law, they are required – unlike any other professional – to complete educational course-work relating to “green” design and construction every year.

In addition to these more immediately recognizable contributions to health, safety, welfare, and economy, architects study, train, and complete



rigorous testing in order to bridge the gap between the math/science of construction – which includes unifying and coordinating engineering systems – and the art of designing spaces that are strategically created to evoke inspiration and respond to the human scale and the science of human interactions and activities. In short, architects are trained to have a comprehensive understanding of how to design buildings that directly respond to the complexities of its current intended uses without inhibiting future uses. It's simple: spaces designed to inspire learning are different from those intended to nurture healing and those that incarcerate criminals. Each and every space possesses unique functional and life-safety requirements that only architects can address. So, I end with this, my husband works in a government building, my children in less than a year will be attending public school, I “try” to go the gym once/week, every week and my family goes to the grocery store (and other buildings designed by architects), my family, my friends, and neighbors do the same, I want these buildings to be safe, environmentally friendly, efficient, and even inspirational. That's why I am an advocate for architects...and believe most Texans support these efforts.

As the general counsel for the Texas Society of Architects/AIA, Yvonne R. Castillo also serves as a staff lobbyist.

1. *The Inside Story: A Guide to Indoor Air Quality*. U.S. EPA/Office of Air and Radiation. Office of Radiation and Indoor Air (6609J) Cosponsored with the Consumer Product Safety Commission, EPA 402-K-93-007.

2. *Emissions of Greenhouse Gases in the United States, 2007*. DOE/EIA-0573(2007). Energy Information Administration, U.S. Department of Energy. December 2008.

PHOTO BY ELIZABETH HACKLER

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Queen of the Gulf

History of Hotel Galvez looks across 100 years of Galveston Island's ebb and flow

by GERALD MOORHEAD, FAIA



Illustrated with new color photography by Carol M. Highsmith, *Hotel Galvez: Queen of the Gulf* takes readers on a 100-year journey through the concurrent histories of Galveston and its preeminent beachfront landmark. The book places the newly renovated hotel in historical context with the addition of archival images, including postcards (opposite page) of the sun parlor and beach scenes.

PUBLISHED LATE LAST YEAR BY MITCHELL HISTORIC PROPERTIES to commemorate the 100th anniversary of the opening of the Hotel Galvez, this handsome volume blends the beloved landmark's history with Galveston's over the past century. Gary Cartwright's narrative swirls back and forth through time to recount events and personages. Cartwright, author of the previous *Galveston: A History of the Island*, spins episodic tales of the hotel's clientele, famous and infamous, and reminiscences of "ghosts and other guests." He even includes a tasty gumbo recipe, along with a profusion of historic postcards and archival photographs. The old snapshots of local bathing beauties and visiting celebrities captured in "grin and grabs" are complemented by rich images of the recently restored "Queen's Castle."

"To appreciate the Galvez in all its grandeur — to understand why it is called Queen of the Gulf — one should view the hotel from the sidewalk along Seawall Boulevard," Cartwright states early in the book. "The Galvez dominates the eastern end of the Island in a way a queen's castle dominates her fiefdom. A six-story stuccoed brick building with creamy lime plaster, the hotel features a central section that rises to eight stories under a hipped roof. On either side are two wings whose glassed-in semicircular bays project outward toward the Gulf... On the wings' gabled roofs are inset Mission-style parapets, which are key elements of the building's blended Spanish Colonial and Mission styles. ... Four hexagonal towers with metal-ribbed vaults define each corner of the central section, whose top-most windows are framed with pilasters and crowned with round arches. A four-story square tower pops up from the roofline above the main section's southeast corner. The hotel is one of Galveston's few buildings showing Spanish architectural influence; the style subtly evokes the state's colonial Mexican heritage..." And indeed, Cartwright traces the city's lineage all the way back to the shipwreck of Cabeza de Vaca in 1528 on the "Island of Misfortune" and to other early Spanish explorers.

The Galvez was completed in June 1911 to the designs of Mauran & Russell, the St. Louis firm that had been busy in Houston since about 1910 building the City Auditorium, the Majestic Theater, and the Texas Company Building, and would soon start on the Rice Hotel. For unknown reasons, the consortium of investors — Ike Kempner, Bertrand Adoue, John Sealy, and H.S. Cooper, who collectively called themselves the Galveston Hotel Company — bypassed the hometown star architect, Nicholas Clayton.

The Galvez was built atop foundations of 600 wood piers driven 30 feet deep to form an extension of the new seawall. The site was elevated even

PHOTOS BY ELIZABETH HAKLER; ARCHIVAL IMAGES COURTESY MITCHELL HISTORIC PROPERTIES

higher than the surrounding neighborhoods that had been raised after the Great Storm of 1900. The hotel survived the next major hurricane in 1915 and all those that followed.

Like the city itself, the Galvez has weathered more than the forces of nature, to be reborn again and again. In fact, the first blow was the opening of the Houston Ship Channel in 1914, which redirected commerce past Galveston's wharves to connect directly with railroads at the new Port of Houston's Turning Basin. (Almost a century later, there still is only one rail line onto Galveston Island.) The near-immediate change in fortunes left Galveston stranded in time, its architectural gems to be spared from the pressure for change that left nearby Houston with little of its historic fabric.

In 1940, new owner W.L. Moody, Jr., completely refurbished the Galvez. But by the 1970s, the hotel was in deteriorated condition, having gone through several owners at increasingly lower sales prices. Aside from the beach crowd, Galveston during the same era was nearly a ghost town. The Strand, despite its grand architecture, was little more than a skid row. Hurricanes, especially Carla in 1961, had left damage that went unrepaired.

Like much of the city itself, the Galvez was brought back to life by George and Cynthia Mitchell. Driving through the dilapidated city in the 1970s, Cynthia said to George, "Someone should really do something about preserving those beautiful buildings." Obviously, it was not a rhetorical statement. Over the next 40 years, the couple invested over \$125 million in restoring historic Galveston, starting with the Wentletrap Restaurant (Thomas Jefferson League Building, 1871) in 1976, The Tremont House (Leon and H.



Blum Building, 1879) in 1985, and eventually more than another 20 buildings.

The Mitchells acquired the Galvez in 1993 for \$3 million and spent \$20 million "fixing it up," according to George Mitchell, who added, "I decided that the Galvez was worth my best effort." The rehabilitations of the Galvez (1993, Ford Powell and Carson; 2005, Sheridan Mitchell Lorenz) returned the public areas to their 1911 appearance, reversing earlier changes that had included an indoor swimming pool and large sheets of plate glass in the place of the original mullioned wood windows.

While Hurricane Ike in 2008 did little damage to the Galvez, the storm did return much of the city to its 1911 appearance, bringing the hotel and city into sync once again. Remember that Galveston Island is a sand bar, with no native trees; the sheltering live oaks and tall palms that

lined many of the streets are romantic plantings of the mid-twentieth century. Ike's storm surge, coming from the north across Galveston Bay rather than from the Gulf to the south, salt-poisoned the trees east of 25th Street (Rosenberg Avenue) and their lifeless trunks have since been cut down. Today, newly tree-less neighborhoods of ornate homes confront the Gulf sun's glare with deep porches just as when they were first built after the Great Storm. One seldom thinks of historic landscapes this way, without mature vegetation, but now the revived Galvez and the tree-less city have both been returned to share the topography of their birth.

Gerald Moorhead, FAIA, is a frequent contributor to *TA*.

Hotel Galvez: Queen of the Gulf may be purchased online via www.hotelgalvez100.com.





Sisters' Retreat

by MATT FAJKUS, AIA

"Light, space and order—these are the things that humans need just as much as they need bread or a place to sleep." Le Corbusier's observation of these three essential elements comes to mind when visiting the Sisters Retreat pool house and pavilion by Mell Lawrence Architects. Though the project possesses the typical attributes one might associate with a small recreational program, the unique quality of the design is manifest both in the overall layout as well as in its materiality and detailing, all of which embrace light in nuanced ways.





PROJECT Sisters' Retreat, Austin
CLIENT Greig and Kim Coates
ARCHITECT Mell Lawrence Architects
DESIGN TEAM Mell Lawrence, FAIA; Krista Whitson, AIA; Kim Furlong; John Castore
CONTRACTORS Nick Burkhalter Builder (Phase 1), CL Carson (Phase 2)
CONSULTANTS Structures (structural); Wes Lane + Mell Lawrence Architects (lighting)
PHOTOGRAPHERS Mell Lawrence, FAIA; JH Jackson Photography

Located on a semi-urban 7.5-acre lot more than a few miles west of Austin, the project encompasses a shared pool house and play area for the families of two sisters, set amongst their small compound of homes. The site, surrounded by tall grass and within walking distance of Lake Austin, is reached by a short meander from the residences. Seen from a distance, the concrete columns are pronounced almost as ruins in the landscape, until a closer view reveals a more intricate composition.

Upon reaching the site, the visitor encounters a concrete plinth that negotiates the sloping grade and creates a stage for the superstructure. From this vantage point above the tall grass, the structure unveils itself as an essay on form, light, and shadow. While the architect describes the layout as simply “two parallel hypostyle halls: one covered by a steel trellis, the other enclosed,” the insistent rectilinear forms and massing establish a dialogue in the landscape and set up a framework for activity. The small enclosed volume — containing a small kitchen, bath, and lounge — opens to an outdoor fireplace, kitchen, patio, and *bocci* court. At the exterior space, the mass of the 3x4-foot, cast-in-place concrete columns is offset by the lightweight, galvanized steel trellis supported above. The trellis is partially covered with mustang grape vine, its organic lines contrasting with the rigid contours of the man-made structure. The vines also act as a shivering sieve that filters rays of sunlight through their broad leaves, which also produce a pleasant rippling sound in the breeze.

Of course, the careful consideration of light and shadow is by no means new. Eighteenth-century painters deliberated the complementary phenomena in detail, with the debate hinging on the local distribution and proportion of light and shadow. The discourse resulted in an agreed-upon three-point scale consisting of lights, semi-tones, and shadows. Although light and shadow were quantified with mathematical accuracy, the measurements neglected the effect of material surfaces and ignored how texture can fracture light. And that is precisely the point where the structural character of the Sisters' Retreat transcends scientific theory. For example, the board-form concrete columns were intentionally constructed with pronounced gaps between each plank in the formwork, which produced deeply extruded horizontal ribs in random patterns across each face. This technique emphasizes textural changes in direct sunlight, and varying shadows define and amplify the richness of the concrete masses — the columns as well as the plinth — throughout the day.

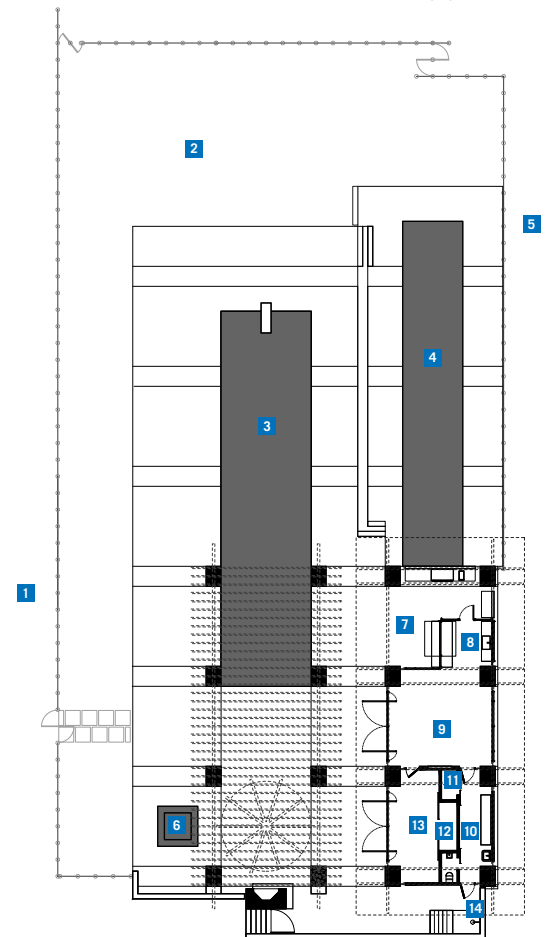
The philosopher Roberto Casati speaks of the many sides of perceived shadows — referring to them as “cognitive fossils” — and suggests that the appearances of shadows are highly elusive. He claims everything that has a form is material, except shadows, which are pure form without history or memory. Sisters' Retreat follows that logic, with light and shadow used as a fundamental basis for the design. Here, the architect composed with light, choosing to embrace shadows by deploying the unpretentious material and unorthodox construction assembly. His project stands defiantly opposed to the homogenously consistent ambient light characteristic of many contemporary buildings in which diffuse daylight, while appropriate in certain situations, often eliminates shadows, as well as brightness or glare, within the space. Lawrence's design instead capitalizes on the ephemeral nature of light and its transition between shade and shadow. This visual ebb and flow was important to the architect and was largely achieved by the trellis structure and its vines working in concert as





SITE PLAN
 ■ EXISTING
 1 SISTERS' RETREAT

FIRST FLOOR PLAN
 1 MEADOW
 2 LAWN
 3 POOL
 4 BOCCO COURT
 5 WOODLAND
 6 SPA
 7 BAR-B-Q AREA
 8 KITCHEN
 9 ENTERTAINING ROOM
 10 BATHROOM
 11 CLOSET
 12 STORAGE
 13 GAME ROOM
 14 SHOWER



a highly controlled patterning device that animates the spaces with sun and shade throughout the day. Under the trellis exists an outdoor dining area refreshed by an 18-foot-diameter industrial fan that also serves as an effective bug deterrent.

A tall fireplace terminates the exterior axis, its galvanized metal flue affixed atop a hearth of solid board-form concrete with signpost bolts through a large steel plate. This straightforward assemblage is offset by the whimsical expression of a sunburst-shaped chimney cap. Other architects might be more reticent. Despite such playfulness, which shows through in Lawrence's gregarious personality, he is serious about the architectural tectonic and is invested in the rigors and logic of building assembly. Case in point: to reinforce the grid, all columns were held off of window frames to remain unencumbered, allowing the enclosed areas to seemingly float within the interstitial spaces. The primary structure of cambered steel lateral members supports fir beams and cypress decking. Oversize pivoting steel doors and windows provide cross-ventilation and connect indoor rooms to their outdoor counterparts, blurring the line between inside and out. The small enclosed space, designed two years after the construction of the open-air trellis and pool, does have heating and cooling, though the mechanical system is only intended to be used as the exception. The entire structure, including the interior, was also designed to be indestructible, at least to the extent that all fixed interior surfaces and materials can be hosed down when needed.

The design is a constructed framework for recreational rituals, enabling them, but not overdetermining them by imposing a stylized environment in which the user feels obliged to conform to the behavioral preconceptions of the architect. However, the unpretentious yet careful construction and materiality propel the project beyond an exercise in minimalism. The desaturated tones of the material palette are intrinsic in the true nature of each respective material, as there are no painted surfaces nor veneers throughout. Rather than being simply reductive, the restraint from architectural "flair" is meant to achieve a state of quietness. Thus becalmed, the occupants can fully enjoy the surrounding landscape and the sky above, and perceive the circadian passage of light through all of the shades between daytime and dark.

At night, the enclosed part of the program glows and casually draped strings of lights playfully dangle across the structure, and in one instance cling to a nearby tree. Light subtly glistens off the crushed oyster shell surface of the bocce court. Occupants can bask under various levels of sunlight and warmth by day and under the moonlight and stars by night. The structure allows for an evolving series of seasonal spaces, where multiple occupants can choose different degrees of daylight or shade, or gather in front of the fireplace at night. The design embraces the sun and climate, welcoming the weather in and around the building in varying capacities. The trellis enables a seamless flow through the program, helping the eye to transition from inside to out. The rugged yet refined structure simultaneously protects from and connects to nature and sunlight, providing a moment of repose from hectic lives, in a more meaningful fashion than the word "recreation" implies.

In addition to starting his own practice, Matt Fajkus, AIA, is an assistant professor at UT Austin's School of Architecture.



RESOURCES CONCRETE MATERIALS, RETAINING WALLS, CONCRETE MATERIALS: Boothe Concrete; FENCES: Viking Fence; DRAIN GRATES: Urban Accessories; GALVANIZED STEEL: Spillar Welding; METAL ROOFING: Berridge Manufacturing (Jaeger Roofing); GLASS AND DECORATIVE GLAZING: American Flat Glass; WINDOW FILM: 3M (Austintatious Blinds & Shutters); TILE: Architerria; PAINT: Benjamin Moore; FIREPLACE: Isokern; FANS: Big Ass Fans, Modern Fan Co.; LIGHTING FIXTURES: Alexander Marchant; PLUMBING FIXTURES: Elkay, American Standard, Duravit, Dornbracht, Toto; APPLIANCES: Bosch, Scotsman, Kitchen Aid, DCS, Viking; FURNISHINGS: Jesse, Design Within Reach, Anthony's Fire + Patio, Greenhouse Mall



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El Paso U.S. Courthouse



Ancient Oaks

Graceful Synthesis

by STEPHEN SHARPE, HON. TSA

This edition's featured projects strike a balance between a building's unique program and the desire for synthesis with its surroundings. The design of the U.S. Courthouse in El Paso directly relates to the region's geography and history, while adhering to stringent security standards; the restoration of Ancient Oaks near Bastrop recaptures a once-lost sense of place through sensitivity to existing conditions; the Museum of the Pacific War in Fredericksburg demonstrates how to tell a heroic story through architecture without overwhelming a small town's historic fabric; and Singing Bell Ranch quietly nestles in its rural grassland setting to offer its city-dwelling owners a getaway of "ranch pragmatism" and prevailing breezes. 



Museum of the Pacific War



Singing Bell Ranch

EL PASO COURTHOUSE COURTESY ALEXANDER VERTHOFF; ANCIENT OAKS COURTESY RICK PATRICK
MUSEUM COURTESY J. GRIFFIS SMITH/TEXAS HIGHWAYS; SINGING BELL RANCH COURTESY CHARLES SMITH, AIA

PROJECT Ancient Oaks: The A.W. Hill House, Bastrop County
CLIENT Elizabeth and David Sartain
ARCHITECT Volz & Associates
DESIGN TEAM John R. Volz, AIA; Candace M. Volz, ASID; Chris Hutson; Tracy Hirschman; Rob Ward; Pat Sparks, PE; Catherine O'Connor, ASLA
CONTRACTOR Restorhaus (restoration and addition of historic house); Joy Caffey Construction (guest complex)
CONSULTANTS Sparks Engineering (structural); Co'design (landscape)
PHOTOGRAPHER Rick Patrick



Homestead Reclaimed

by MARIO L. SANCHEZ, PHD





BECKONED BY FAMILY LORE, Elizabeth “Libby” Sartain, and her husband David, traveled to central Bastrop County 30 years ago in search of the historic homestead lovingly remembered by her grandmother, Harriet Hill. The young couple’s sense of anticipation heightened as they drove through a wooded, rough-edged country road that opened to a wide expanse of rolling grassland. In the middle of the prairie, gracefully draped by a large grove of oaks, sat the stately but neglected house that once presided over Ancient Oaks, a 2,000-acre cotton plantation established in 1836 by Abram Wiley Hill, a Georgia-born veteran of the Battle of San Jacinto and Libby’s great-great-grandfather.

Entering the unoccupied property, the Sartains wandered among the centuries-old live oaks and gazed upon the Greek Revival-style residence Hill built in 1857 and his descendants lost eight decades later during the Great Depression. Recalling that memorable visit in 1981, Libby Sartain says she and her husband “fantasized about buying the place one day.”

Twenty years later, in 2004, the Sartains realized their dream by purchasing Ancient Oaks and 200 of its original acres. Facing both the challenge and opportunity of a lifetime, the new owners interviewed John Volz, AIA, principal at Volz & Associates, in whom they detected “the sensitivity and sense of continuity” necessary to restore the luster of the once-elegant homestead.

Volz — together with his wife and firm partner, Candace Volz, ASID — would help the Sartains navigate the rigorous investigations and intricate repairs needed to preserve, in his opinion, “one of the prime historic homes in Central Texas.” By the time of their purchase, however, the Sartains’ youthful wish had evolved into an even more ambitious undertaking: beyond merely rescuing the house, they wanted to add a guest complex and also expand the historic house for use as their living quarters.

To retain the visual prominence of the original house, Volz initiated the project by locating the complex to the rear and northeast of the structure. Designed to suggest a series of ancillary agricultural buildings, the complex is virtually concealed by the towering oaks. The barn-like 2,300-sf guesthouse and open-air kitchen pavilion are arranged around a courtyard with pool and were designed with the assistance of architect



HISTORIC AMERICAN BUILDINGS SURVEY, ARTHUR W. STEWART, PHOTOGRAPHER SEPTEMBER 14, 1936 EAST ELEVATION, HAB5 TEX, 11-HILPR, 1-4

(preceding spread) The restoration of Ancient Oaks was a labor of love for the owner whose ancestors built the house in 1836 and who found an architect who understood its historic significance. The scope consisted of an addition, a guest house, a pool, and pool house.

(this spread, counterclockwise from top left) Preservation of the grounds, including the old family cemetery, was the final touch to the ambitious project. A 1936 photograph from the Historic American Building Survey showed the property's derelict state during the Great Depression. The meticulous restoration involved rigorous investigations to determine the original elements and materials. Two views of the east-side addition illustrate the architect's use of compatible scale and style to bring the house up to modern living standards.



Glen Oldham. At the western edge of the courtyard, the 344-sf temple-like pool house, serving as visual terminus for the complex, was designed with the assistance of New Orleans-based Daniel Samuels, AIA, who worked with Volz during his stay in Austin as a refugee from Hurricane Katrina.

Completed in 2006, the guest complex housed the Sartains while they oversaw the restoration of the house and construction of its addition—a building campaign that would take considerably more time than the 18 months it took four carpenters to build the Hill House in the mid-nineteenth century.

Attached to the rear of the house at the site of a documented, long-removed historic ell, the 3,480-sf wood-clad addition sympathetically engages the historic structure with minimal disruption to its exterior envelope. The addition's form, designed in a compatible style and scale, reads as two separate outbuildings connected to the house by a low-profile enclosed breezeway and side porch. The two wings, separating living and sleeping functions, are arranged in an L-shaped configuration that creates a courtyard to maximize daylight and views of the oaks and the nearby ancestral cemetery where 50 family members are interred.

The Volz team started the restoration by gathering documentation for the most accurate repair and reconstruction of architectural and decorative elements. Information garnered from local historical repositories was compared to Hill family archives and interviews. Drawings and computer analysis of photos executed by the Historic American Buildings Survey (HABS) in 1936 identified missing elements, while surviving physical features were surveyed and original colors determined through paint analysis. Measured drawings in CADD format were completed to restore the 3,612-sf structure.

The most challenging aspect of the restoration proved to be the stabilization and reinforcement of the structurally compromised house. The structure was shored and braced, as its sandstone footings and three surviving chimneys were disassembled, then lifted for construction of a new foundation. Removal of the roof and siding revealed a heavy frame of local Bastrop pine supporting six-inch-thick walls. Irreparable wall members were replaced and salvaged ones repaired through epoxy con-

(this spread, clockwise from top right) The 3,480-sf addition was oriented toward views of the live oaks and the ancestral cemetery where 50 family members are interred. Furniture in the addition was selected to reflect the rural quality of the house. In the north parlor, the owner hung an inherited portrait of her great-great-great-grandmother to “its rightful place” over the restored mantelpiece. The butler’s pantry connects the new addition to the historic house.

(following spread) Lubbock-based master carpenter Joe Tongate conserved deteriorated boards covering walls and ceilings in the southwest bedroom and elsewhere in the original house.



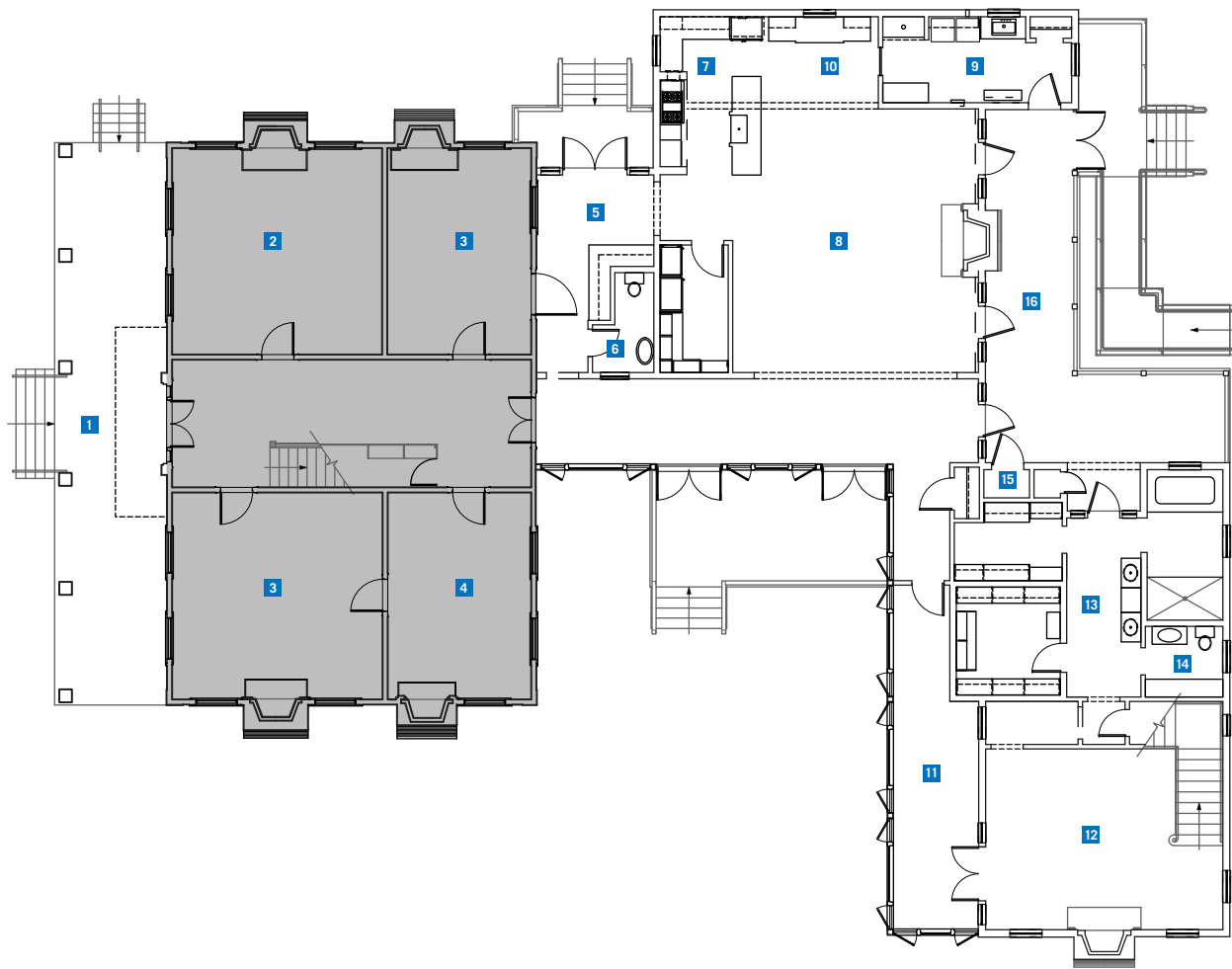


solidation, original roof rafterers were braced, and the entire wooden armature reinforced with concealed tie rods. In contrast, the front (west) wall's minimal deformation and damage allowed Volz to avoid dismantling its "pristine" historic assembly of materials, keeping the features intact and un-insulated.

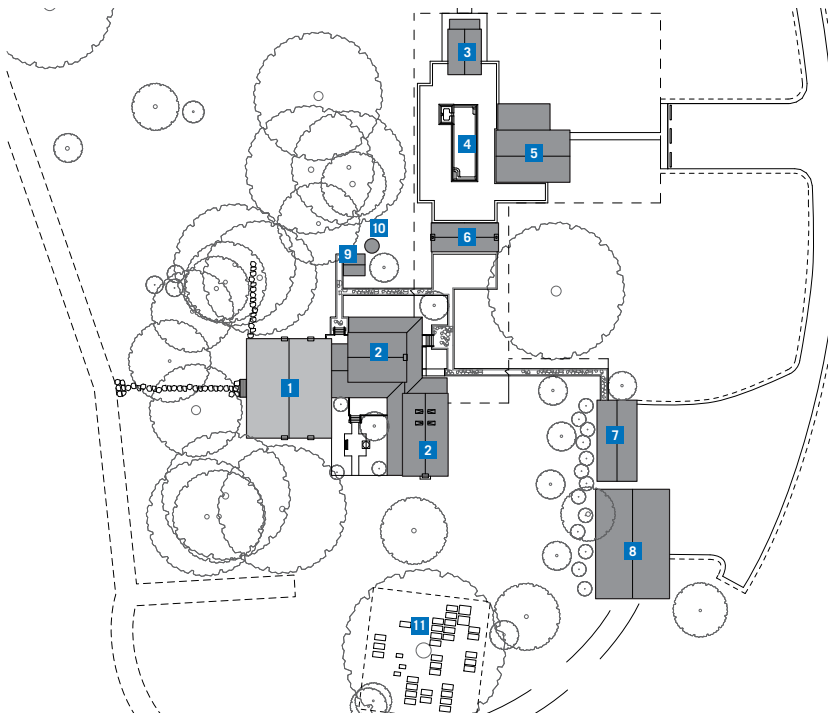
Once the house was structurally stable, the project team repaired the exterior envelope. New footings were veneered with the original sandstone, and the three surviving chimneys and a missing fourth one were reconstructed with salvaged original and historically compatible replacement brick dating to the 1880s. The majority of the historic siding was reinstalled after the walls were insulated, and the roof was covered with custom-fabricated, fire-retardant cedar shakes. Window frames and sash were restored using epoxy techniques and glazed with most of their original glass. The reconstruction of the missing cornice proved more difficult and required a comparative analysis between HABS drawings, photos, and nineteenth-century pattern books to duplicate its historic proportions. Also based on historical evidence, exterior walls were painted in white, new exterior blinds in green, and the new porch ceiling in blue.

While HABS drawings and photos were important, Hill family documents were essential to guide the reproduction of missing interior features and furnishings. The finishes — marbleizing, stenciling and graining — revealed in hand-written family memoirs were noted by decorative arts historian Candace Volz, who observed that while the house is "not high style, it was executed by very capable and talented craftsmen." Reproductions of floor and window coverings were also based on consistent Hill family descriptions. Windows in the north, or main parlor, were fitted with hand-painted reproduction roller shades with views of Venice, the Alps, and the Pyrenees, while carpeting in two upstairs bedrooms reflects typical mid-nineteenth century designs.

Locating a new generation of craftsmen and a supply of historically appropriate materials presented another challenge. Lubbock-based master carpenter Joe Tongate conserved *in situ* deteriorated boards covering walls and ceilings. Tongate's repairs, which took a year to complete, are "so



- FIRST FLOOR PLAN**
- HISTORIC HOUSE
 - 1 FRONT PORCH
 - 2 PARLOR
 - 3 DINING ROOM
 - 4 LIBRARY/OFFICE
 - 5 BUTLER'S PANTRY
 - 6 POWDER ROOM
 - 7 KITCHEN
 - 8 FAMILY ROOM
 - 9 UTILITY ROOM
 - 10 BREAKFAST ROOM
 - 11 INSIDE PORCH
 - 12 MASTER BEDROOM
 - 13 MASTER BATH
 - 14 WATER CLOSET
 - 15 ELECTRICAL ROOM
 - 16 SCREENED PORCH



- SITE PLAN**
- HISTORIC HOUSE
 - ADDITION
 - 1 WILEY HILL HOUSE
 - 2 ADDITION
 - 3 POOL HOUSE
 - 4 POOL
 - 5 GUEST HOUSE
 - 6 OUTDOOR KITCHEN
 - 7 CARPORT
 - 8 BARN
 - 9 PUMP HOUSE
 - 10 WATER TANK
 - 11 FAMILY CEMETERY



RESOURCES SITE LIGHTING: Unique Lighting of Texas; **CONCRETE MATERIALS:** Transit Mix; **MASONRY UNITS:** McCoy's; **FIRE BRICK, REFRACTORY MORTAR, BRICK STAIN:** Larkin Refractory Solutions; **FLUE LINER, DAMPERS:** MPI; **ARCHITECTURAL METAL WORK, RAILINGS/HANDRAILS:** Pat Gordon Welding; **CHIMNEY CAPS:** ARCO Mfg. Co.; **GIRDERTRUSS:** McCoy's; **WALNUT LUMBER:** Fine Lumber & Plywood; **YELLOW PINE:** Buchanan Lumber Co.; **POWDER ROOM/LAUNDRY/WINE ROOM WOOD CABINETS AND STAIRS:** Maus Millwork; **KITCHEN CABINETS:** Restorhaus; **CLOSET AND OFFICE CABINETS:** OSI Custom Cabinets; **MOLDINGS, SIDING, WALL BOARDS, CEILING BOARDS, STAIR PARTS:** Salt Fork Woodworks; **EPOXY WOOD REPAIR:** Abatron; **REPRODUCTION NAILS:** Tremont; **INSULATION:** Icynene; **VAPOR RETARDERS:** Tyvek (Weatherization Partners); **SHINGLES:** Anbrook Industries; **MEMBRANE ROOFING:** Protecto Wrap (ABC Supply); **GUTTERS AND DOWNSPOUTS:** Vintage Construction; **METAL DOORS:** Contractors Wholesale; **WOOD DOORS:** Tri-Supply; **WOOD WINDOWS:** Kolbe (Grand Openings); **UNIT SKYLIGHTS:** Velux Skylights; **INSULATED GLASS, ETCHED GLASS AND BATH ENCLOSURES:** Double Tree Glass & Windows; **STAINED GLASS:** Stanton Glass Studio; **BLIND HINGES:** D.C. Mitchell; **BLIND CATCHES:** Ball and Ball; **BULLET CATCHES:** Charleston Hardware; **CABINET HARDWARE:** Horton Brasses, Cabinetparts.com, Van Dyke's Restorers; **RING PULLS AND BUTT HINGES:** Alexander Marchant; **ANTIQUE HARDWARE:** House of Antique Hardware; **REPRODUCTION HARDWARE:** Crown City Hardware; **PAINT:** Benjamin Moore; **DECORATIVE FINISHES AND FURNITURE RESTORATION:** Hausmann Walls; **THERMOPLASTIC ACRYLIC RESIN:** Rohm and Haas; **MARBLE:** Dal-Stone Center; **PORCH SCREEN SYSTEM:** Connecticut Screen Works; **APPLIANCES:** Kiva Kitchen & Bath/McNairs Appliance Gallery; **HISTORIC WOOD BLINDS, CABINETRY, FURNISHINGS:** Warenoff's; **PLUMBING:** Austin Plumbing Supply; **GEOTHERMAL HVAC SYSTEM:** American Geothermal Systems; **KEROSENE STYLE CHANDELIERS:** Rinaudo's Reproductions; **KEROSENE STYLE LIGHT FIXTURES:** W.T. Kirkman Lanterns; **CEILING FAN RESTORATION:** Texas Ceiling Fans; **RECESSED LIGHTS:** Elco Lighting; **SOLAR CHANDELIERS, ANTIQUE KEROSENE CHANDELIER:** Jefferson Art Lighting Co.; **SOFTWARE:** Vectorworks Nemetschek

precise that they require no filler at the joints," according to John Volz. Artist Peter Hausmann from Austin stenciled hallway floors "in a pattern evoking the typical floor cloth of the time," according to Candace Volz. He marbled and stenciled the mantels and reproduced period graining on doors for a walnut appearance. Conservation of the original blue-gray paint in the southwest bedroom's wall and ceiling boards preserves the signatures of Hill family members during a 1932 reunion.

While all interior spaces reverted to their original function, an exception was made in the northeast upstairs bedroom, where two bathrooms were introduced with their plumbing cleverly routed through an adjacent chimney. Similarly, state-of-the-art environmental and electrical systems were inconspicuously integrated into the structure. The introduction of a fire suppression system when the restoration was halfway completed proved more difficult. Flooring in selected areas was removed once again to install a residential-grade system deemed necessary after a devastating fire in a historic Bastrop house highlighted the vulnerability of Ancient Oaks.

As a final component of the project, Glen Oldham restored the cemetery and enclosed the square-shaped yard with remnants of an ornamental wrought iron fence that once surrounded the grounds of the Hill house.

As one experiences Ancient Oaks, it is the sense of continuity, serenely displayed by the house and its companion oaks, that comes to the forefront. For the Bastrop community, continuity is the addition of another prime resource to the fine collection of preserved historic properties in the county. For John Volz, continuity is the near-academic restoration that ensures the house "will stand for another 150 years." And, for Libby Sartain, continuity is the "spiritual feeling" of being "connected to family," and knowing she is now truly "at home."

Mario L. Sanchez, PhD, is an architect with the Texas Department of Transportation.

PROJECT National Museum of the Pacific War, Fredericksburg
CLIENT The Admiral Nimitz Foundation and The Texas Historical Commission
ARCHITECT Richter Architects
DESIGN TEAM David Richter, FAIA; Elizabeth Chu Richter, FAIA; Sheldon Schroeder, AIA; Blake Hillin, Assoc. AIA; Sam Morris, AIA
CONTRACTOR Duecker Construction Company
CONSULTANTS Calvetti & Associates Professional Engineers (structural); Randy Thompson PE (civil); Stridde, Callins & Associates (MEP); Doug Wade Landscape Architect (landscape); Cleary Zimmermann (commissioning); Stehling, Klein, Thomas Architects (field liaison); The DouglasI Group (exhibit design); Marek-Hill (assoc. exhibit design); Boston Production (A/V); Bowen Technovation (A/V); Wilson Dolman Ph.D (interpretive planning/writing)
PHOTOGRAPHERS: David Richter, FAIA; Richard Payne, FAIA; J.Griffis Smith/*Texas Highways*



Harmony in Contrast

by LAURINE MILLER, HON. TSA





WHEN I WAS GROWING UP, I knew that my uncle served in the U.S. Navy during World War II and saw action in the Pacific. The details were too harsh for young ears, so he spoke instead of ship reunions and wartime friendships sustained over time.

Eventually, I learned more about the war's European Front than the Pacific Theater. There were knowledge gaps between Japan's attack on the U.S. Fleet at Pearl Harbor on December 7, 1941, and the atomic bombs dropped on Hiroshima and Nagasaki, which led to Japan's surrender in August 1945.

I've since filled those gaps at the National Museum of the Pacific War in Fredericksburg. There, the story unfolds with a compelling narrative, authentic artifacts, and multimedia displays in a striking new building.

Fredericksburg was the hometown of Admiral Chester W. Nimitz, who commanded the Pacific Fleet during World War II. Born in 1885, he spent his early childhood at his grandfather's steamboat-shaped hotel on Main Street. In 1964, local citizens proposed establishing a museum in Nimitz's honor at the property. Nimitz agreed, with two conditions: that the museum honor all those who served in the Pacific and that the modernized hotel be restored to its steamboat appearance. The fledgling museum opened in 1967.

Today, the National Museum of the Pacific War is a six-acre complex comprising the Admiral Nimitz Museum, the Japanese Garden of Peace, the Plaza of the Presidents, the Memorial Courtyard, and the George H.W. Bush Gallery. It's a Texas Historical Commission property managed by the non-profit Admiral Nimitz Foundation.

The Bush Gallery is the museum's centerpiece, named for the former U.S. president, a decorated Pacific War naval aviator. When it first opened in 1999 in a renovated supermarket, plans already were under way to enlarge the 22,000-sf building to better display the burgeoning collection of artifacts.

Rear Admiral Charles D. Grojean, (Ret.), who headed the Nimitz Foundation from 1990 until his death in 2008, envisioned an institution of national prominence. He led the capital expansion campaign and the committee that selected Richter Architects of Corpus Christi for the Bush Gallery's redesign.



(preceding spread) Design by Richter Architects, the George H.W. Bush Gallery doubles its original exhibition space to 33,000 square feet. Exhibits feature artifacts either on loan from the Navy or donated by private citizens.

(this spread, counterclockwise from top left) The conning tower of the USS Pintado appears to surface from sculpted waves in a sea of Asian jasmine outside the new gallery's entry. Names of famous battles call out from the building's curtainwall spandrels. An enlarged map of the Pacific Theater in the lobby orients visitors before they enter the exhibition space. Exterior materials allude to both the museum's Hill Country setting and the utilitarian Quonset huts that were commonplace during WW II. The streetside scale of the new building complements the small-town look of historic downtown Fredericksburg before stepping up to three stories in height.



The \$16.2 million project, built with public and private funds, opened in 2009 on Pearl Harbor Day. Its setting in Fredericksburg's pedestrian-scaled downtown challenged the architects to represent the big story of the war while respecting the character of the Hill Country town.

"Our inspiration was to compose an architectural duet with two seemingly disparate influences—the context of place—historic, small-town Fredericksburg—and the museum's meaning of monumental, immense sacrifice and impact across nations and generations," says Elizabeth Chu Richter, FAIA. She and her husband, David Richter, FAIA, are the firm's principals.

From the first sketches, Museum Director Joe Cavanaugh recalls, "Admiral Grojean and I fell in love with the Richters' vision. It was a stunning design that was going to attract attention."

That vision was to "create harmony in contrast," explains Elizabeth Chu Richter.

The 65,000-sf Bush Gallery faces northeast along Austin Street at the opposite corner of the block from the historic Nimitz Hotel. The new building encapsulates the old gallery and doubles the original exhibition area to 33,000 square feet. The remaining space includes a gallery for temporary exhibitions, a research-and-education center on the second and third floors, and a gift shop.

The design meets the required scale and the three-story height limit of the historic district while reflecting the museum's monumental mission. Along the street fronts, courtyards and low stone walls link a series of one-story stone building facades. They're fenestrated with storefront windows, reminiscent of the windows of the retail shops on Main Street. Here, they give passersby views of the gift shop, the lobby, and several large-scale exhibits. Inboard from the perimeter, the scale steps up to convey the museum's national significance and the magnitude of the Pacific War.

"It's a very large building, the largest at this end of town, and [the architects] were able to hide the massing of it very well," Cavanaugh says. "At street level, most folks have no idea the two upper floors each contain over 9,000 square feet."

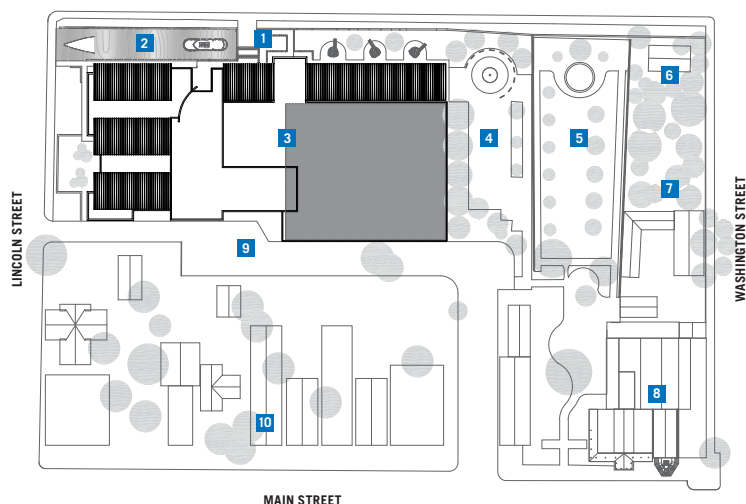
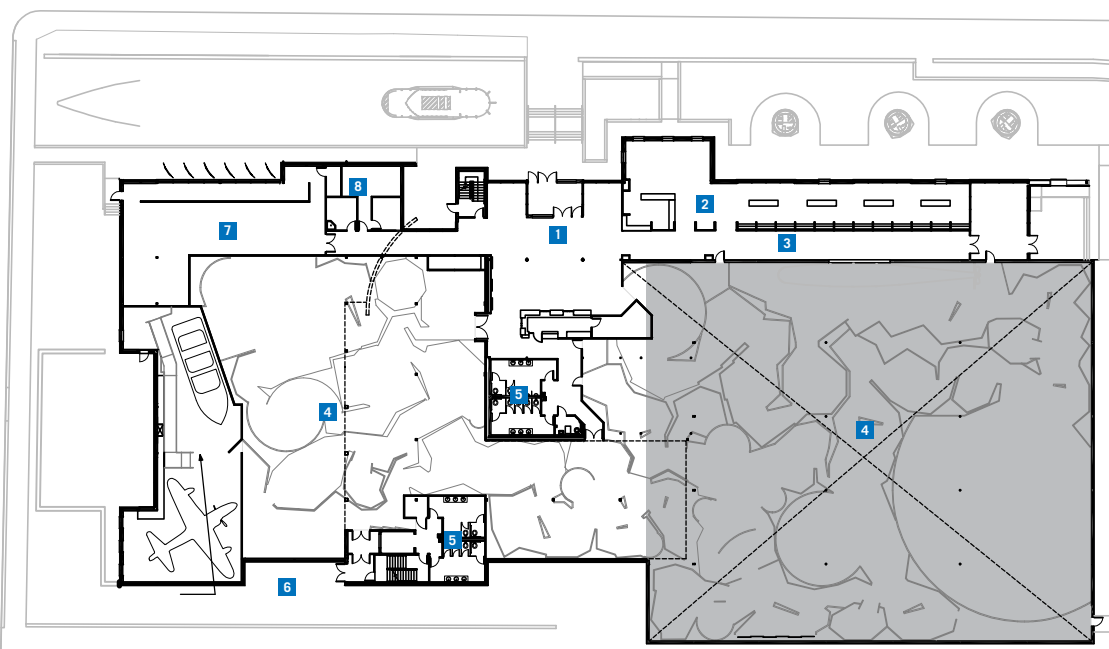
The design is a layered, metaphorical composition. Vaulted metal roofs march to a military cadence, evoking the area's agricultural structures

(this page, clockwise from right) History flows chronologically through displays designed by the Douglas Group of Houston. Monumental images are haunting, especially at night, when the gallery is illuminated. Exhibits illustrate Japan's pre-war rise as a military power. Using the submarine's original bridge and conning tower, the architects based their recreation of the USS Pintado on historical photographs.



- FIRST FLOOR PLAN**
- EXISTING BUILDING
 - 1 LOBBY
 - 2 MUSEUM STORE
 - 3 PUBLIC GALLERY
 - 4 EXHIBITS
 - 5 RESTROOMS
 - 6 SERVICES
 - 7 TEMPORARY EXHIBITS
 - 8 CONFERENCE

- SITE PLAN**
- EXISTING BUILDING
 - 1 ENTRY PLAZA
 - 2 SUBMARINE MEMORIAL
 - 3 MUSEUM OF THE PACIFIC WAR
 - 4 PLAZA OF THE PRESIDENTS
 - 5 MEMORIAL PLAZA
 - 6 JAPANESE TEA HOUSE
 - 7 JAPANESE TEA GARDEN
 - 8 NIMITZ MUSEUM
 - 9 SERVICE ALLEY
 - 10 HISTORICAL RETAIL DISTRICT



RESOURCES EXHIBIT FABRICATION: Exhibit Concepts; CONCRETE STAIN: L.M. Scofield Company; CAST STONE: Advanced Cast Stone; ARCHITECTURAL WOODWORK AND MANUFACTURED CASEWORK: Imperial Mills & Fixtures; ROOF/WALL PANELS AND EXTERIOR SUN CONTROL: Durst Sheet Metal; MEMBRANE ROOFING: IB Roof Systems; METAL ROOFING: Spanco Building Systems; METAL DOORS: Hollow Metal Xpress (Trinity Doors & Windows); WOOD DOORS: Graham Wood Doors (Trinity Doors & Windows); ENTRANCES, STOREFRONTS AND GLAZED CURTAINWALL: United States Aluminum/Sage Architectural Products (D&E Glass); WOOD WINDOWS: Jeld-Wen Windows & Doors (Trinity Doors & Windows); GLASS: Guardian (Arch Aluminum & Glass Co.); PAINT: Kwal Paint; SIGNAGE: CCSW Architectural Graphics & Sign Systems; ELEVATOR: Otis Elevator Company; DESIGN SOFTWARE: Autodesk Revit (DICICADD)

and also the iconic Quonset huts of the wartime era. Gray galvanized steel panels clad the three-story entrance tower. The cast-in-place concrete vestibule suggests a bunker, a transitional space reflecting a change in tone between the Hill Country outside and the Pacific War displays inside.

The architects also designed an outdoor exhibit for a significant artifact, the fairwater (a submarine's bridge and conning tower) of the USS Pintado, which marks the museum entry. The recreated bow appears to surface from sculpted waves in a sea of Asian jasmine.

Protecting fragile artifacts from daylight within the exhibition space was critical to the design, as was connecting the Bush Gallery to the rest of the museum complex. "The plan was to generate transparency in a building type that generally does not want transparency and to create linkages within the whole complex that would lead people through the site," says David Richter.

Along the west end of the museum's facade, six steel-gray monoliths stand like sentries. They bear the seals of the U.S. armed services—Army, Navy, Marine Corps, Merchant Marine, Coast Guard, and Army Air Forces—that fought in the Pacific. Behind them is the temporary-exhibition space where enlarged photographs of wartime events engage pedestrians.

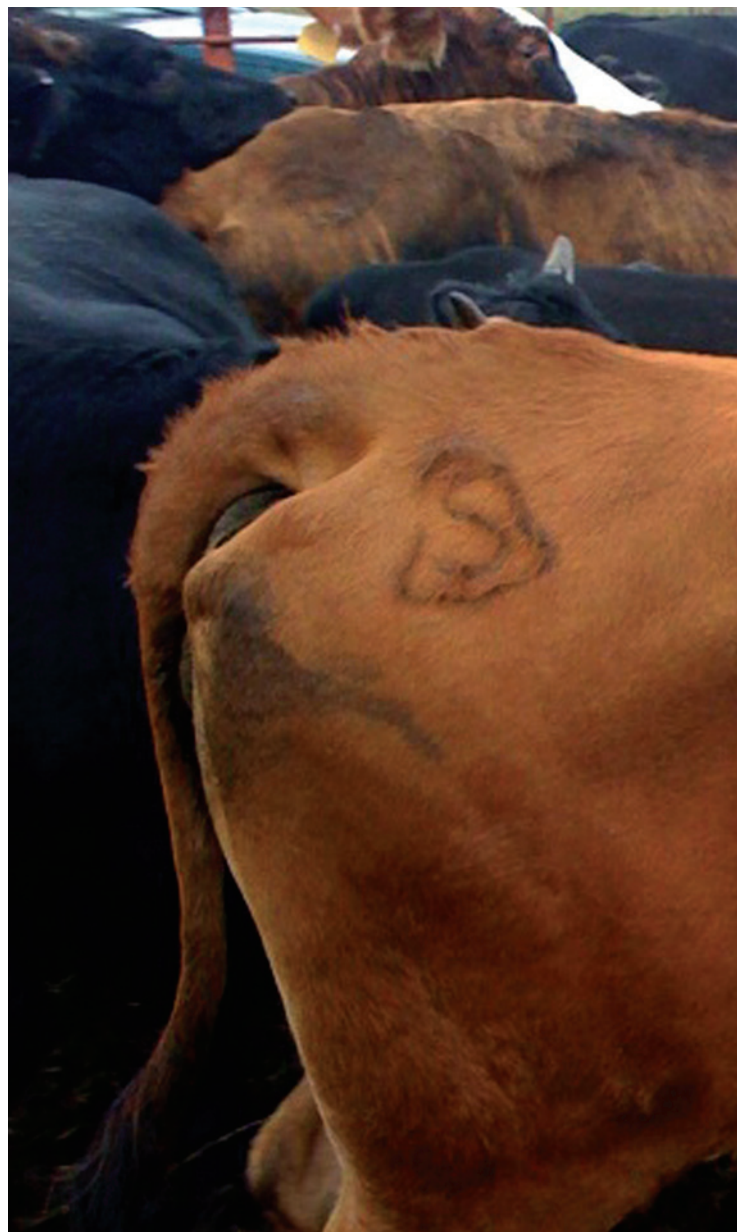
Multimedia exhibits range from interviews with survivors of the Bataan Death March to artifacts, such as a Japanese midget submarine from the Pearl Harbor attack and the casing of an atomic bomb. The presentations are balanced and powerful, preserving the stories of the eight million Americans who served in the Pacific.

After visiting the museum, I called my uncle to learn the details of his wartime service. He talked about the Japanese suicide bombers that damaged his destroyer and sank another while they were patrolling Leyte Gulf off the Philippines. Men were killed and wounded, but amid the chaos the disabled destroyer rescued 187 survivors from the sinking ship.

The next day, I ordered a paver brick in my uncle's honor. It's installed on the Veteran's Walk in the museum's Memorial Courtyard.

Lauraine Miller, Hon.TSA, is the producer/editor of *The Shape of Texas* radio show supported by the Texas Society of Architects.

PROJECT Singing Bell Ranch, Hunt County
CLIENT Jane and Allen Smith
ARCHITECT Max Levy Architect
DESIGN TEAM Max Levy, FAIA; Jason David Smith
CONTRACTOR Ben Garrett Construction
CONSULTANTS Walker Structural Engineering (structural); Redenta's
Landscape Design (landscape); Sharon Odum (interiors)
PHOTOGRAPHER Charles Davis Smith, AIA



Ranch Pragmatism

by BART SHAW, AIA





THE ALLURE OF SIMPLE THINGS is they make you look deeper. Such is the case with the new house at Singing Bell Ranch. When the quiet elegance of this weekend retreat settles upon you and the surrounding stillness sinks in, if you're not careful you find yourself...not saying anything.

Singing Bell is a working cattle ranch an hour east of Dallas. Allen Smith spent a lot of his childhood here, the ranch having been owned by his grandfather. Near a grove of 400-year-old post oaks stood the original ranch house with a bell hanging in its cupola that was rung to call the ranch hands to dinner. The house burned in the 1970s.

Years later, Allen and his wife Jane jumped at the opportunity to buy a portion of the property. When the couple decided to build a new ranch house, they interviewed several architects before choosing Max Levy, FAIA. The Smiths wanted the familiar feel of a classic ranch house, not a reproduction. Levy credits the project's authenticity to the "ranch pragmatism" of his clients' response to designs that are functional, natural, and elegantly simple.

Having lived and worked on the ranch as a child, Allen gained an intimate knowledge of the land by exploring its nooks and crannies. He looked at various locations before deciding to build on a site near the smaller of the two lakes on the property. Located in a field between the road and the lake, the site is set back from the road. A slightly circuitous gravel entry leads to the house, which is oriented on an east-west axis with the long side facing the prevailing breezes.

There was a great deal of restraint to interventions on the site—no over-engineered modifications to the surrounding environment, just a few subtle gestures. The landscape is delicately cut back to carve out a circular demarcation for the house to sit within. The geometry emanates from the old cupola bell, like the reverberation of its sound across the landscape. The bell, recovered after the original ranch house burned, was given to Allen by his mother years later. Mentioned in passing to Levy at an early stage of the project, it quickly emerged as the conceptual and physical centerpiece to the project.

The bell hangs high in the ceiling of the new house's main breezeway, restored to a place of prominence. On the roof directly above stands a



(preceding spread) The new weekend retreat at Singing Bell Ranch designed by Max Levy Architect reconnects the owner to land worked by his grandfather, whose ranch house burned in the 1970s. After learning the old dwelling's bell survived the conflagration, Levy repurposed the reclaimed artifact as a sculptural element.

(this spread, counterclockwise from top left) The new ranch house hugs the low horizon of rural Hunt County. Levy ingeniously devised a rooftop weather vane that turns a wheel underneath the ceiling to strike the bell when the wind shifts. Linear breezeways connect and ventilate interior spaces. Seven-foot overhangs along the south side help keep the house comfortable without air conditioning.



weather vane adjacent to an elongated skylight that slots to the south and visually links the two elements. The weather vane's shaft passes through the roof, with a wheel affixed horizontally below the ceiling. Spokes extend from the wheel to strike the bell as the wind changes. A small circle imprinted on the concrete floor directly underneath the bell signifies the ranch house's historical and conceptual point of origin.

The house is organized under one long gabled roof as a linear series of spaces, a procession of enclosures joined by internal breezeways. Along its north and south sides, screened perimeter walkways lead to the central breezeway that functions as an outdoor living room but feels more like a grand front porch. (In all, there is roughly 3,500 square feet of air-conditioned spaces and 2,700 square feet of porches.) The regimented layout results in each room having its own distinct outward vista, much like a sequence of panels of a landscape painting displayed within interconnected museum galleries—you have your own uniquely framed view, but you have to continue on to see the complete picture.

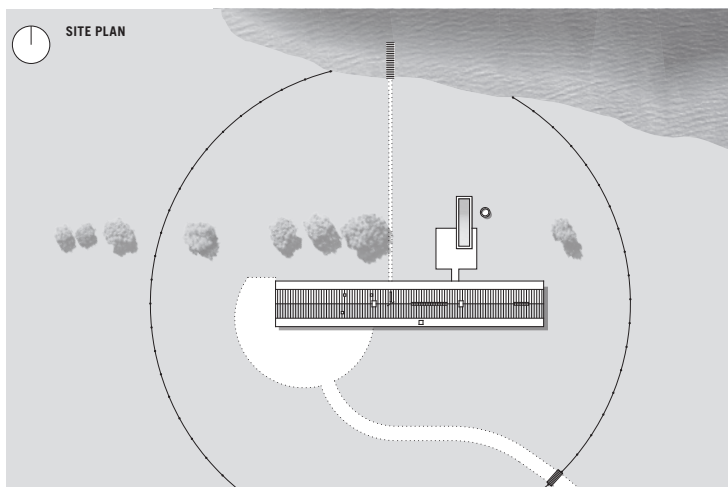
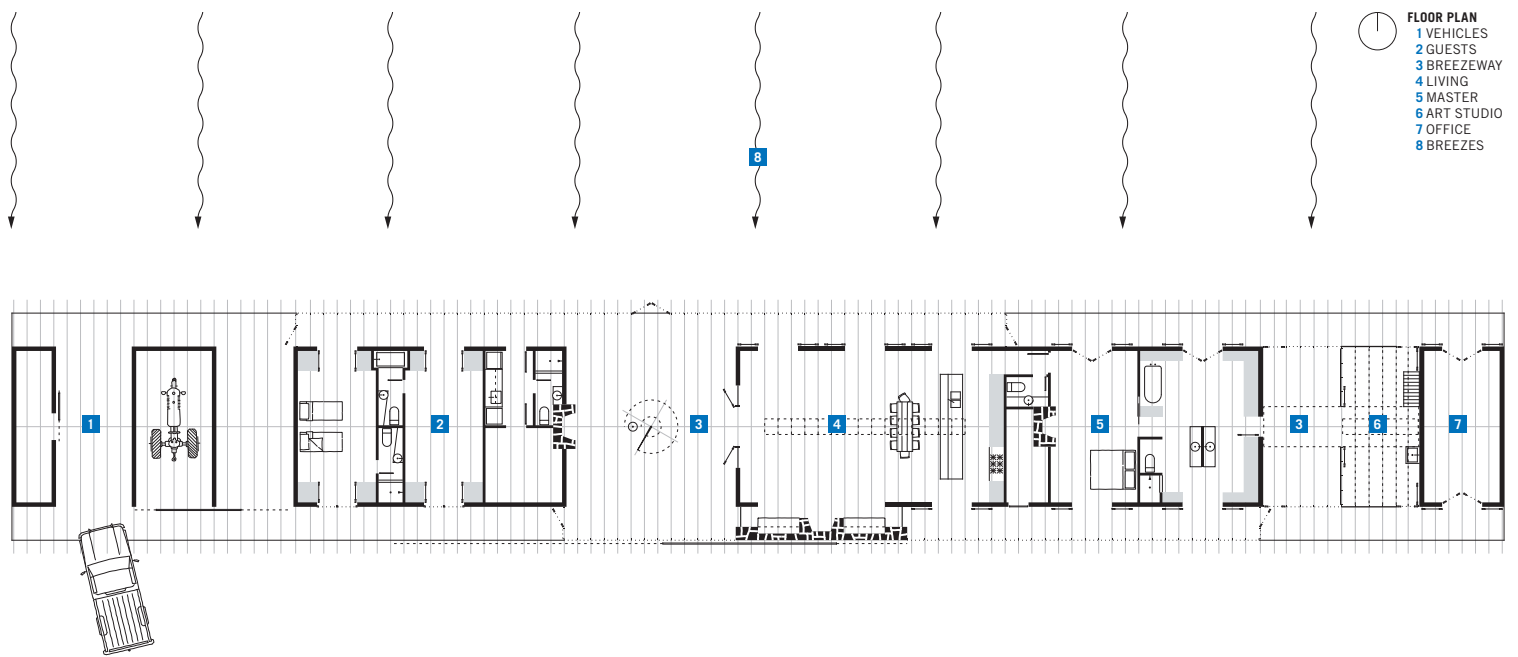
The plan is consistently one room deep, each space configured with opposing doorways. This demonstrates Levy's adoption of design principles from the era before air conditioning, a strategy that works beautifully at Singing Bell by providing natural cross-ventilation through openings to circulate air and ventilate the interior space. The architect refers to this notion of looking to the past for innovation as "a little backwards progress," a phrase borrowed from Texas writer John Graves.

The ranch house's long facades compose a gentle rhythmic counterpoint of solid and void tempered by the constant roofline. Doors are the primary fenestration, which combine with the internal breezeway openings to yield an appealing sense of shelter and welcoming humility.

Materials — primarily galvanized metal and cedar — are likewise interspersed across the form in a leisurely flowing cadence. The metal panels sheathe the roof and segments of the exterior walls unprotected by eaves. Other segments are clad with the wood siding, which also comprises the soffit of the 7-foot-deep overhangs. In one instance, limestone block breaks the cool/warm duotone pattern, the stone mass anchoring the composition at the center of the north facade. The visual weight of the

(this page, clockwise from right) The architect's thoughtful planning minimizes manmade disturbances from intruding on the tranquility of the setting. Only one-room deep, the design offers daylight from two sides for each space, as well as from above through skylights. As with the exterior envelope, low-maintenance interior materials express a pragmatic spirit of ranch life.





RESOURCES CUSTOM BELL WEATHERVANE AND ARCHITECTURAL METAL WORK: element;
WOOD TRUSSES: Rushin Truss; TRANSLUCENT BARN DOOR MATERIAL: American Acrylic
Corp.; MEMBRANE ROOFING: Carlisle Coatings & Waterproofing; UNIT SKYLIGHTS:
Skyline Sky-lites; KITCHEN APPLIANCES: Subzero, Wolf (Jarell Distributors);
PLUMBING: Rohl (TKO); LIGHT FIXTURES: Hevi-Lite, Rab (City Lights)

stone is offset by the veil-like screened porches that add a layer of intrigue to the long elevations. Along the north facade, a translucent partition on a rolling track stifles the north wind and also offers privacy from the approach to the house.

Walking through the screened porches in between the living spaces, one can't help but feel part of the surroundings. The house seems less to have captured the site than the house has become part of the site, that the house allows the site to run right through it.

While one might say the architect has brought the outside in, it might be more accurate to say he has done the opposite by turning the inside out. The smells, the breeze, the humidity, the light, all flow through the structure. Similarly, the house — with its white-washed pine interior walls and light-blue painted ceilings — blends with the subtle tones of the grasses, the lake, and the sky. (As Levy says, "When you put a building in a pasture [and] it does not respond to the sky, the land, and the weather, there will be a numbness or foolishness about it. It must be simple as the land is simple.") The architect's careful attention to site planning keeps the sights and sounds of human intervention from disturbing this sensorial idyll. Mechanical systems and equipment areas are isolated from the house. In addition, perimeter lighting is positioned to minimize intrusion on the land and extend the atmosphere of serenity beyond the home's exterior walls. From within, there is a constant connection to the heavens with skylights in all living areas and guest quarters. And when the weather takes a drastic turn, the bell alerts occupants to peer upward or outward for a glimpse of the changes afoot.

Singing Bell Ranch is connected to this land in such a manner that the breezes sweep across the pasture and through the house, uninterrupted to swirl through the grass and leaves and ripple the surface of the lake. Indeed, the house is married to this place where the sky looms large and the horizon is an afterthought, and the ranch bell still sings out its invitation to set aside your labors and embrace this moment of peacefulness.

Bart Shaw, AIA, practices architecture in Fort Worth.

PROJECT El Paso Texas United States Courthouse, El Paso
CLIENT General Services Administration
ARCHITECT Antoine Predock Architect, WHPacific
DESIGN TEAM Mary Ellen Broderick (project manager); Sam Sterling, AIA; Danny Partida, AIA; Jon Anthony, PE; Matthew Schneider, PE; Ross Krayner, PE
CONTRACTOR Caddell Construction Company
CONSULTANTS MBA (interiors); RicciGreene Associates (programming/court design); Kroll Schiff & Associates (security); Rolf Jensen & Assoc. (fire protection); Hinman Consulting Engineers (blast engineering); Polysonics Corp. (acoustics/technology); Morrow Reardon Wilkinson Miller (landscape)
PHOTOGRAPHER Alexander Vertikoff



Excellence Overruled

by ED SOLTERO, AIA



(preceding spread) To mediate solar gain on the western face of the new courthouse, vertical slits refract sunlight within the stair tower. The landscape architect, Morrow Reardon Wilkinson Miller of Albuquerque, randomly placed honey mesquite and southern live oak over Bermuda grass in the entry plaza.

(this spread, clockwise from top right) *Sky*, a digital LED mural by artist Leo Villareal hangs in the public space. Fritted glass and a metal grid at the entry lobby mediate the intense sunshine of El Paso. In the courtrooms, natural light is filtered through translucent wall panels. A rendering from Antoine Predock Architect shows a glazed connector that would have housed the Circuit Library. Among the changes to the original design was the omission of the elevated, glass-enclosed bridge intended to connect the copper-clad courtroom and the main building.

THE FACE OF FEDERAL ARCHITECTURE was certainly revamped under the auspices of the General Services Administration's Design Excellence Program inaugurated in 1994 under the leadership of Ed Feiner, FAIA. Without question, the GSA's revised protocol for the design of federal facilities represented a radical departure from the concrete bunkers and sterile buildings developed during Lyndon B. Johnson's Great Society domestic programs era. Buildings that have resulted from the Design Excellence Program are often notable for being visually lightweight and refreshingly transparent. With but a few exceptions, the program can be declared a success. Sadly, the new Albert Armendariz, Sr. Federal Courthouse in El Paso is one of those that have fallen short.

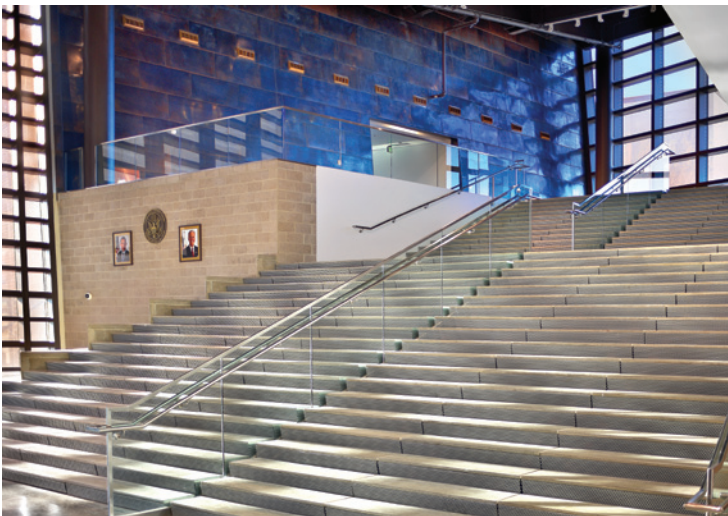
Antoine Predock Architect, teamed with BPLW Architects & Engineers as architect of record, was commissioned to design the courthouse following the three-stage Design Excellence selection process. (During the project, BPLW was purchased by ASCG, which later became WH Pacific.)

Predock's highly poetic vision for the project was emblematic of his design approach. His concept drew its cues from El Paso's geographic location as the gateway from south to north across the Rio Grande and the river's carved path through the mountains from east to west. The original design, in like manner, metaphorically incorporated a "pass" through the building. Predock also proposed a grand urban gesture by including a *zocalo* (plaza) echoing El Paso's Hispanic heritage, a much needed public space to anchor the eastern end of the downtown district. It featured a secured, shaded court loosely edged on two sides by shallow reflecting pools suggestive of the essential value of water in this desert region.

Predock deliberately positioned programmatic components to accentuate the gateway concept, as well as to highlight specific symbolisms. A case in point is the designation of the Circuit Library as a bridge between the Special Proceedings Courtroom/Chambers and the main body of the courthouse. The highly visible, glazed connector was meant to reveal to the public the historical record of written law.

Entrance into the courthouse complex was to be gained through a delicately articulated, louvered glass enclosure that housed the security checkpoint and led to the monumental steps up to the *piano nobile* lobby.





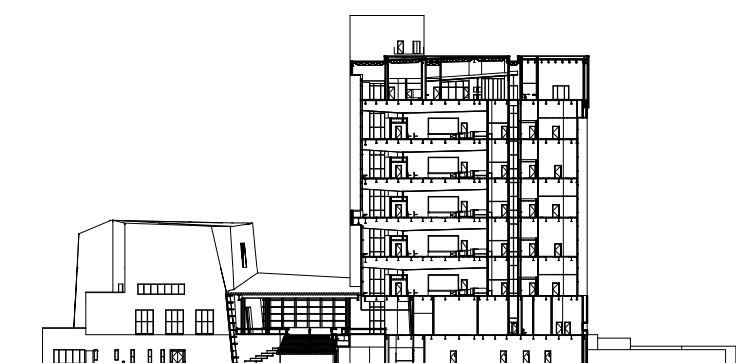
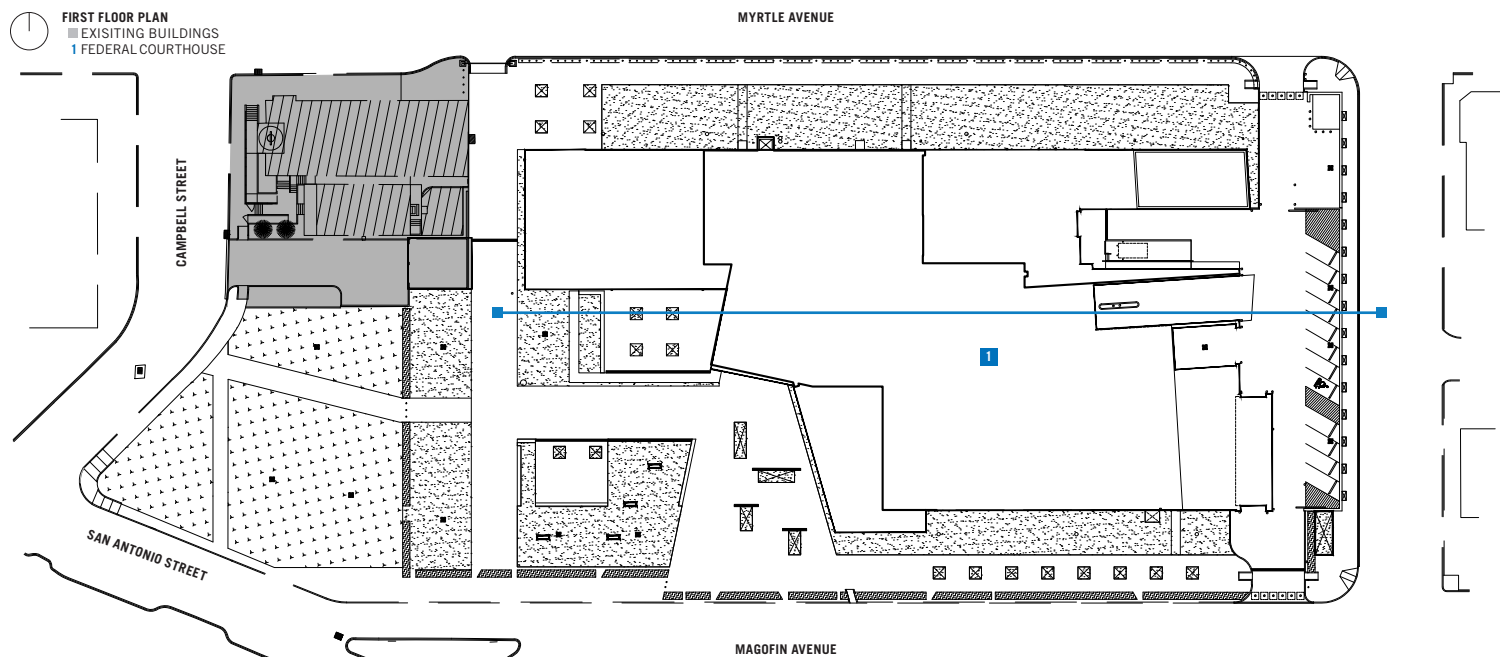
Arrival at this platform would afford panoramic views of the nearby Sierra Juarez Mountains, the downtown skyline, and the peak of Mount Franklin. The mass of the federal facility was to be divided into two pieces, one clad in copper — a deferential nod to the city's copper smelting heritage — and the other in Texas limestone, joined together by the glazed entrance enclosure. Predock also called for strategically carved sections to display the inner body of the courts as if chiseled out of the large limestone mass to show the building's glowing copper core.

Unfortunately, despite the design team's arduous efforts, the programmatic demands inherent with the project scope ultimately overshadowed the courthouse's architectural design. From the onset, the team realized the incongruence of the project scope vis-à-vis the \$42 million budget. Nevertheless, GSA officials remained undeniably tasked with delivering a project to a client desperately in need of expanded facilities to manage a burgeoning case load. In response to this glaring budget-scope inconsistency, the budget was increased to \$48 million. However, the design team still deemed this amount insufficient, with Predock and BPLW pointing to post-9/11 anti-terrorism design measures — such as state-of-the-art blast mitigation and strategies for progressive building collapse — coupled with a stringent (68 percent) efficiency ratio in the building layout. Those requirements, the design team argued, accounted for at least 15 percent of the building's cost. This concerted effort garnered another \$4 million, thus raising the budget to approximately \$52 million. Still, in the architects' estimation, the budget remained far short of what would be required to build the complex. The pressure to close the gap eventually frayed the relationship between the two architectural firms.

Regardless of the rift, Predock was reporting to GSA officials that he remained committed to seeing the project through without compromising his finely tuned concept. Meanwhile, the situation was further complicated by a volatile market for copper and steel, a critical factor in the first construction bid coming in at roughly \$70 million. Swedish firm Skanska, the project's construction manager-at-risk, initially secured that bid but later withdrew from the job for reasons that are not entirely clear. Caddell Construction Company then stepped in and instigated a wide-

(this page, top and bottom) Seen along the courthouse's north facade, the copper skin alludes to the city's industrial heritage. Located in downtown El Paso, the courthouse's 3.5-acre site allows for a future 30,000-sf expansion to the east.





EAST-WEST SECTION

RESOURCES CONCRETE MATERIALS: VEMAC; MASONRY UNITS: Winco; METAL MATERIALS: Myrex; MILLWORK AND CASEWORK: Beaubois; COPPER WALLS AND ROOF: A. Zahner Company; METAL DOORS: Transdor Corp.; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: Viracon; EXTERIOR SUN CONTROL: Cascade Coil Drapery; POLISHED CONCRETE: Perfect Polish

ranging negotiation process with a focus on “value engineering.” While the design team remained peripherally involved in trying to preserve the design concept, Predock ultimately formally requested that his name be removed from the project (although his firm is included on the building’s dedication plaque). BPLW forged on and completed the commission, albeit with significant changes to the original concept.

The much-anticipated yet compromised project opened on Sept. 10 last year to a welcoming community. Built for a final cost of \$74 million, the 239,600-sf complex contains 11 courtrooms for both federal district and magistrate judges, offices for the U.S. District Attorney and the U.S. Marshall’s Service, a Circuit Library, and ancillary support spaces.

As constructed, the new courthouse is lacking the Circuit Library bridge connector, the louvered entrance enclosure, and the reflecting pools. In addition, burnished concrete masonry rather than limestone comprises the building’s skin. The copper shading scrims were eliminated, although the federal judges have since raised funds to procure the copper scrims and they were installed earlier this year. While the beautifully detailed, patinated copper exterior cladding was preserved, the detailing of the meticulously appointed interior leaves much to be desired.

Who should bear responsibility for the end result? The jury is still out, although the local architectural community considers this to be a missed opportunity for El Paso. Nonetheless, despite its shortcomings, the project represents an earnest attempt to accomplish objectives articulated by the late U.S. Senator Daniel Patrick Moynihan in his 1962 treatise “Guiding Principles for Federal Architecture,” which ultimately led to the standards outlined by the GSA’s Design Excellence Program. As he stated, “Specific attention should be paid to the possibilities of incorporating into such designs qualities which reflect the regional architectural traditions of that part of the Nation in which buildings are located.” Indeed, the new Armendariz Federal Courthouse speaks to El Paso’s regional and historic influences although its voice is diminished by an insurmountable disconnect between programmatic requirements and budget realities.

Ed Soltero, AIA, is a *Texas Architect* contributing editor.

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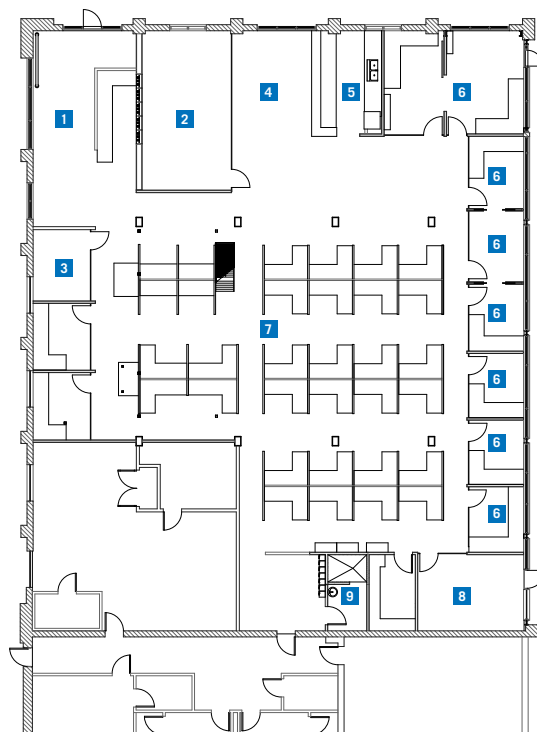
CONSULTANTS Spaulding Structural Engineering (structural); Design Build Lighting (lighting); Power Quality Engineering (MEP)

PHOTOGRAPHER Philip Thomas

RESOURCES CONCRETE RESTORATION: Penca Construction; METAL LAMINATE: Wilsonart (Travis Tile Sales); ARCHITECTURAL WOODWORK: Paul Mair Design; PLASTIC FABRICATIONS: Hiatt & Kramer Co.; METAL/WOOD DOORS AND WINDOWS: RACO (Hull Supply); UNIT SKYLIGHTS: Metalux; GLASS: Listo Glass; DECORATIVE GLAZING: Sun Pro Tint (Listo Glass); GYPSUM BOARD: Temple-Inland; TILE: American Tile; SIGNAGE: Joan Bell; LIGHTING: DaSal Industries, Solavanti, Spectrum Lighting, Texas Fluorescent (Elliot Electric Supply); EMERGENCY LIGHTING: Emergi-Lite; SOFTWARE: Autodesk (DICI/CADD)

Designed by San Antonio firm Wiese Hefty Design Build, the Austin headquarters of Sweet Leaf Tea highlights the company's brand while also displaying its eclectic office culture. The architects used building information modeling (BIM) software to design the almost 8,000-sf space, which is an adaptive reuse of a 1918 building in the Penn Field office complex. The project team gutted the building to expose its structure, then devised an open-grid interior that balances the building's historical quality with modern requirements. A restrained material palette was used, with knotty cedar added to existing wood elements. The interior was configured as three "buildings," one each for a conference room, offices, and a kitchen/multi-use area (also available for public functions). New skylights enhance interior daylighting, which comes predominantly from east-facing windows and is partially blocked by a large, unmovable air-conditioning plenum. Drywall partitions and MDF counters add durable, low-cost accents to high-use areas. The project was completed at a cost just under \$355,000.

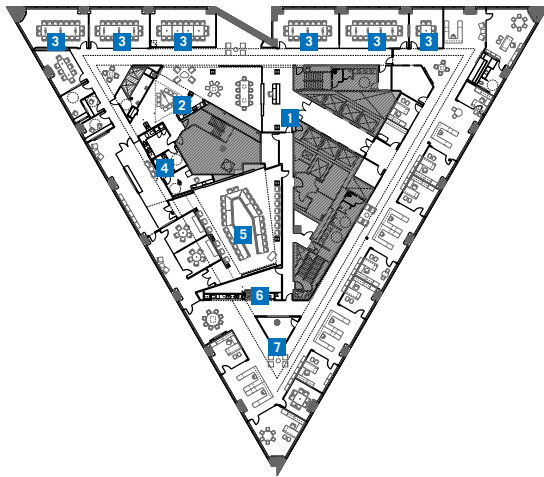
NOELLE HEINZE



- FLOOR PLAN**
- 1 LOBBY/RECEPTION
 - 2 MAIN CONFERENCE
 - 3 SMALL CONFERENCE
 - 4 LOUNGE
 - 5 KITCHEN
 - 6 OFFICES
 - 7 MAIN OFFICE AREA
 - 8 MEDIUM CONFERENCE
 - 9 SHOWER/CHANGING



Energy Future Holdings



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- 1 RECEPTION
 - 2 BREAK ROOM
 - 3 CONFERENCE ROOMS
 - 4 KITCHEN
 - 5 BOARDROOM
 - 6 AV ROOM
 - 7 STORAGE

Wanting to update the look of its offices but remain in the same high-rise building in downtown Dallas, Energy Future Holdings hired lauckgroup to fulfill the vision of the utility company's new leadership. The renovation project involved reshuffling operations on the seven floors of the existing 143,000-sf office space. The client requested an energy-efficient space that also reflected a "casual elegance." In addition, the architects were asked to create an open, egalitarian, and collaborative environment where each floor had a consistent aesthetic quality. Recycled materials were used extensively throughout: wood floors were salvaged from neighborhood buildings; existing furniture systems were reused and reconfigured; and elements were reclaimed from the company's old offices, including countertops, floor tile, ceiling tile, hardware, and doors (repurposed for walls and frames for marker boards). In all, 640 tons (75 percent) of construction waste was diverted from the landfill. The project, which has received LEED Gold certification, was completed in June 2009.

NOELLE HEINZE

PROJECT Energy Future Holdings Corporate Headquarters, Dallas
CLIENT Energy Future Holdings
ARCHITECT lauckgroup
DESIGN TEAM Cribb Altman, AIA; Brigitte Preston; Steve Breuer, AIA; April Warner; Kate Crumrine; Caro Novick
CONTRACTOR Scott + Reid General Contractors
CONSULTANTS JJA (MEP); LuM Lighting Design Consulting (lighting); PMK Consultants (AV/acoustics)
PHOTOGRAPHY Brian Harness

RESOURCES WOOD TREATMENTS: Bacon Veneer; LAMINATES: Wilsonart; SOLID SURFACING: Klip Bio Technologies; METAL DOORS: RACO; TILE FLOORING: DalTile; TILE FLOORING: Eco-Friendly Flooring; ACOUSTICAL CEILINGS: CertainTeed; SPECIAL CEILING SURFACES: AEC Corp.; WOOD FLOORING: Woodwright Hardwood Floor Co.; ACOUSTICAL WALL TREATMENTS: DesignTex; CARPET: InterfaceFLOR; WALL BASE: Johnsonite; OPERABLE PARTITIONS: Dorma; FOODSERVICE EQUIPMENT: GE, Hoshizaki, Asko; SHADES: Lutron (Extravagant Design); DRAPERY: Silent Gliss; PLUMBING FIXTURES: Kohler, Just, American Standard



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continued from page 23

mance, restoring the institution to its original intent, and re-connecting it to the community.

Saint Mary's Catholic Church (Plantersville) by Ziegler Cooper Architects — The building needed an expansion and accessibility upgrades. The innovative design included splitting the existing church in half and extending it by 30 feet, as well as careful interior and exterior detailing that remained faithful to the spirit of the original 1917 building. (See Backpage on p. 80.)

In the Urban Design category, one project was awarded:

EaDo Promenade by Gensler — The design promotes a vibrant, mixed-use development in an urban setting. By utilizing the principals of low-impact development, the mixed-use project is adapted to Houston-area conditions while supporting a vibrant, healthy community.

In the Conceptual Projects category, the jury awarded two projects:

INFILL (Rio de Janeiro) by Alejandro Lara, student at University of Houston — Our first student winner in a professional category showed rigor and depth of perception. The project tackles a complex issue, new sustainable multi-family housing and public transportation infrastructure integrated into existing informal settlements in Rio de Janeiro.

Prism Cloud by Logan/Johnson Architecture — An energy-generating landscape pavilion near Abu Dhabi in the United Arab Emirates is a land-art piece that creates a sense of place. The canopy responds to the climate in visible and audible ways. It is minimally invasive and feeds generated energy to nearby desert communities. (See Paperwork on p. 26.)

In the new Divine Detail category, the jury selected one winning entry:

KAUST Library (Thuwal, Saudi Arabia) by HOK — The project received a second award due to the masterful use of materials related to the local culture and the nature of the building. The exterior double-facade system delivers filtered daylight during the day in a harsh desert climate and transforms the building at night into a dramatic, translucent beacon of knowledge.

Overall, the entries illustrated the strength and richness of architectural practice in Houston despite the struggling state of the economy. The richness of the submitted projects is a testament to a diverse cultural heritage, and a desire to contribute to the local community.

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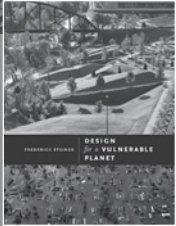
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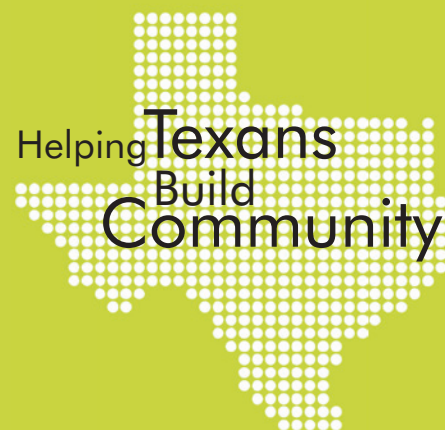
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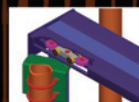
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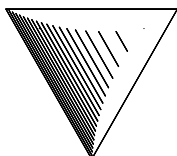
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AIA Keynote: Green Revolution Vital to Global Security

The opening general session of the AIA Convention in New Orleans will feature a keynote address by Thomas L. Friedman, a Pulitzer Prize-winning author and *New York Times* columnist, about the world's critical need for sustainable design and other green initiatives. Friedman, author of *The World is Flat*, will speak on May 12 in Hall E of the Ernest H. Morial Convention Center. In his newest book, *Hot, Flat, and Crowded*, Friedman argues that a worldwide green revolution is necessary to avert climate change and rampant instability due to struggles for the planet's dwindling resources. He suggests that a green revolution would represent "the biggest single peacetime project humankind will have ever undertaken."

Livestrong Garners Award for The Bommarito Group

The Bommarito Group recently received a First Place International Design Award for Environmental Design in the 32nd Annual *Contract Magazine* Interiors Awards. Bommarito was recognized for its interior design of the Lance Armstrong Foundation headquarters in Austin. (Lake/Flato Architects worked in collaboration with The Bommarito Group on the design.) Sustainable design features include repurposed concrete as retaining walls, remilled roof decking to construct conference room "boxes," and reused glulam beams as interior architectural elements. In addition, all the furnishings exceed LEED standards. To view a list of all award recipients, visit www.contractdesign.com.

Flintco Receives 'Best in Safety' for Smart Phone App

The Associated General Contractors of America recently recognized Flintco, one of the largest commercial contractors in the nation, as having the best safety program in the nation at its annual conference held in Las Vegas. The program showcases companies that have developed and implemented premier safety programs and achieved continuous improvements of safety systems. Flintco, in partnership with Emerge Mobile Tech, a provider of mobile safety technology, developed a mobile safety application that delivers incident response information to safety team members. The technology has generated significant interest both within and outside the construction industry since launching earlier this year. Flintco is not receiving compensation for its role in conceiving and participating in development of the smart phone application. "This award is a terrific honor recognizing our constant focus on safety," said Flintco Chairwoman Robin Flint Ballenger. "However, our greatest reward for working safely is the knowledge that everyone who works or visits our project sites will go home safely to their families." Flintco has worked more than four million hours without a lost time accident. For more information, visit www.flintco.com.

Historical iMarkers for iPhone, iPod Touch, and iPad Users

Historical iMarkers is a new application recently launched for iPhone, iPod touch, and iPad users. Historical iMarkers offers access to more than 129,000 local, state, and national historical markers. In addition to providing users the opportunity to learn more about Texas history, a portion of the proceeds from iMarkers will be donated to historical organizations including the Friends of the Texas Historical Commission to assist with continued preservation efforts. The application costs \$1.99 to download. To learn more about Historical iMarkers, visit www.dzineapps.com. For additional information on Official Texas Historical Markers and the Friends of the Texas Historical Commission, visit www.thc.state.tx.us.

The Bridge Homeless Center Receives 2011 Bruner Award

The Bridge Homeless Assistance Center in Dallas, designed by Overland Partners Architects, is one of five finalists to receive a 2011 Rudy Bruner Award for Urban Excellence. The awards program is sponsored by the Bruner Foundation in Cambridge, Mass. Finalists were selected from a pool of architecture, landscape, urban design, and other projects across the United States that represent both excellence in design and transformative impacts on their urban environments. The selected projects include Brooklyn Bridge Park, Brooklyn, N.Y.; Civic Space Park, Phoenix, Ariz.; the Gary Comer Youth Center, Chicago, Ill.; and Railyard Redevelopment, Santa Fe, N.M. Finalist are selected biennially and receive a minimum \$10,000 Silver Medal Award, with one project elevated to a \$50,000 Gold Medal Award. Each award cycle is documented in a book that includes in-depth case studies of the winners and a distillation of the Selection Committee discussion. The publications are available online or in hard copy from the Bruner Foundation at www.brunerfoundation.org/rba. For more information, call (617) 492-8404 or e-mail rba2011@brunerfoundation.org.

Speaker: Achieving 'Net Zero' Water Use in Central Texas

Author Jerry Yudelson will speak in San Antonio on June 14 about designing the built environment to maximize water conservation. Yudelson's talk, sponsored by the local chapter of the U.S. Green Building Council, will be based on his latest book, *Dry Run: Preventing the Next Urban Water Crisis*. The event is scheduled to begin at 6:30 p.m. in the San Antonio Central Library, 600 Soledad. Yudelson has written 12 books on subjects ranging from green building design, water conservation, and sustainable development. In *Dry Run*, he addresses the intricate connections between water, energy use, urban development, and climate change. During his lecture, he will share some of the best methods for achieving 'net zero' water use in the built environment and how water usage efficiency could prevent a water crisis in Central Texas. The two-hour session will conclude with an interactive panel discussion. Admission at the door will be \$35 for USGBC Balcones Chapter members, \$50 for nonmembers, and \$15 for students. A discount is available for tickets purchased before May 30. More information is posted at www.usgbc-centraltexas.org.

Free Online Resources for 'Whole Building Design'

A website maintained by the nonprofit National Institute of Building Sciences offers numerous resources at no charge to advance sustainable design, including online continuing education courses approved by the American Institute of Architects. The mission of the Whole Building Design Guide (www.wbdg.org) is to create successful high-performance buildings through an integrated team approach during a project's planning and programming phases. Processes for applying such an integrated approach are outlined in the *WBDG User's Guide*, which can be downloaded from the site. Other free resources include building type studies and CE courses on subjects such as building commissioning principles and strategies, principles and process for conducting a lifecycle cost analysis, and achieving sustainable site design through low-impact development practices. The Web portal is organized into three categories – design guidance, project management, and operations & maintenance – with content developed through a collaborative effort among federal agencies, private sector companies, nonprofit organizations, and educational institutions.



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Split Decision

Plantersville's historic church takes drastic measures to makes room for more worshippers

by PAUL LODHOLZ, AIA

SINCE 1917, THE QUAINST ST. MARY'S CATHOLIC CHURCH in Plantersville has long provided an intimate place of worship for the families in this rural corner of Grimes County. The small, wood-frame sanctuary's simple axial plan terminates in a traditional apse that gracefully encompasses a beautifully detailed reredos. The interior, elegantly detailed by local craftsmen with cherubs and other Christian motifs, reflects an earlier time.

Recently, under the leadership of Father Ed Kucera, a major renovation brought new life to the church's historic interior. The work revealed elaborate stenciling below the white-wash finish of the bead board and that discovery led to an aggressive effort to restore the interior to its original hand-painted glory.

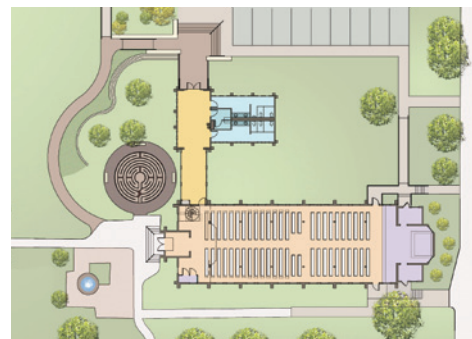
Subsequent growth in membership prompted parishioners to ponder the future of St. Mary's, and then an episode of The History Channel's *Mega Movers* series motivated church leaders to ask themselves, "Can

we stretch the original church to accommodate more worshippers?" To find the appropriate answer, the Worship Place Studio of Ziegler Cooper Architects and Fretz Construction Company were hired to explore options.

The architects suggested that the historic building be split in two and expanded by 30 feet to seat another 140 parishioners. Working with Cherry House Movers, the team devised a strategy that also updated the church yet imposed minimal visual effect to its structure. New fenestration matches the Gothic leaded-glass windows and new seating corresponds with the rustic pews.

The renovated church — now air conditioned — features a glass connector that joins the historic building to a new addition containing a lobby, restroom block, and a new reconciliation room. Completed last November, St. Mary's re-opened to a crowd of 5,000 parishioners and visitors.

Paul Lodholz, AIA, is a senior principal with Ziegler Cooper Architects.



CLOCKWISE FROM TOP: JOHN C. LINDY; COURTESY OF ZIEGLER COOPER ARCHITECTS; AND JAMES SHOCK

5-Alarm Fire Design

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